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SOTHEBY'S

FINE ORIENTAL MINIATURES, MANUSCRIPTS AND QAJAR PAINTINGS

4TH APRIL, 1978

SOTHEBY'S

34 & 35 New Bond Street, London W1A 2AA

CATALOGUE OF
FINE
ORIENTAL MINIATURES,
MANUSCRIPTS
AND QAJAR PAINTINGS

COMPRISING

*The Property of D. H. WHISHAW ESQ.,
AND VARIOUS OWNERS*

DAY OF SALE:
TUESDAY, 4TH APRIL, 1978
AT 10.30 A.M. AND 2.30 P.M. PRECISELY

SOTHEBY PARKE BERNET GROUP
United Kingdom

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(For Overseas Auction locations and Representatives see inside back cover)

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CATALOGUE OF
**FINE ORIENTAL
MINIATURES, MANUSCRIPTS
AND QAJAR PAINTINGS**

COMPRISING

MUGHAL MINIATURES FROM THE 16TH TO 19TH CENTURY INCLUDING TWO ILLUSTRATIONS TO THE *Razmnama*, MUGHAL, c. 1616; A PORTRAIT OF ST. BERNARD, MUGHAL, c. 1650; A PORTRAIT OF NAWAB ASAF-UD-DAULA, LUCKNOW, c. 1780

DECCANI, CENTRAL INDIAN, RAJASTHANI AND PAHARI MINIATURES FROM THE 16TH TO 19TH CENTURY INCLUDING THE ASCENSION OF SOLOMON TO HEAVEN, GOLCONDA, c. 1680; AN ILLUSTRATION TO THE *Bhagavata Purana*, AURANGABAD, c. 1680; A HUNTSMAN WALKING A SALUKI HOUND BY SWARUP RAM, DEVGARH, c. 1800; MAHARAJA BAKHAT SINGH ENTERTAINED BY A FEMALE DANCER, NAGPUR, c. 1740; A *Mahout* ASLEEP ON A CAPARISONED ELEPHANT, SAWAR, c. 1700

PERSIAN AND TURKISH PAINTINGS FROM THE 14TH TO THE 20TH CENTURY, INCLUDING A LEAF FROM A '*Small Shahnama*', PERSIA, c. 1340; A LEAF FROM A *Shahnama*, INDIA, SULTANATE, MID-FIFTEENTH CENTURY; A PRINCE RESTING IN A LANDSCAPE, TURKEY, c. 1620

QAJAR PAINTINGS INCLUDING A PORTRAIT OF NASIR UD-DIN BY SAYYID MUHAMMAD AL-HUSAYNI DATED 1264/1847; A PORTRAIT OF FATH 'ALI SHAH BY MIHR'ALI, QAJAR DATED 1230/1814; A FEMALE MUSICIAN ATTRIBUTED TO ABU'L QASIM, c. 1820; A PORTRAIT OF NAWWAB SHAHZADA MUHAMMAD 'ALI MIRZA, QAJAR BY JAFAR, DATED 123(0)/181(4)

CALLIGRAPHY AND ILLUMINATION INCLUDING 9TH CENTURY QUR'AN LEAVES ARABIC, ARMENIAN, INDIAN, PERSIAN AND TURKISH MANUSCRIPTS INCLUDING AN ILLUSTRATED *Tuhfet ul-Mulk* BY SHAYKH MUHAMMAD IBN MUSTAKA AL-MISRI, TURKEY DATED 1187/1773; A FINE QUR'AN, TURKEY MID-SIXTEENTH CENTURY; AN ILLUSTRATED QUR'AN SECTION, SURA XIX, TURKEY DATED 1166/1752

PERSIAN LACQUER INCLUDING A FINE MIRROR-CASE EXECUTED IN THE STYLE OF 'ALI ASHRAF, QAJAR EARLY NINETEENTH CENTURY; A LACQUER PANEL BY MUHAMMAD HADI, PERSIA, LATE EIGHTEENTH CENTURY

which will be sold by auction
by

SOTHEBY PARKE BERNET & CO.

At their Large Galleries,
34 & 35 New Bond Street, London W1A 2AA
TELEPHONE: 01-493 8080 TELEEX: 24454 SPBLONG

DAY OF SALE:

TUESDAY, 4TH APRIL, 1978

AT 10.30 A.M. AND 2.30 P.M. PRECISELY

In sending Commissions this Catalogue may be referred to as "GORDON"

On view at least two days previously (not Saturdays)

Illustrated Catalogue Price £4.00

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Wednesday, 29 March at 11am	Fine Islamic Rugs and Carpets
Monday, 3 April at 11am	Important Miniatures and Manuscripts from the Collection of the Hagop Kevorkian Fund
Monday, 3 April at 2.30pm	Islamic Arms and Armour, Ceramics, Glass, Textiles, Woodwork, Metalwork; also Qajar Enamels, Tibetan, Nepalese, Indian and South-East Asian Art
Tuesday, 4 April at 10.30am, and 2.30pm	Fine Oriental Miniatures, Manuscripts and Qajar Paintings
Thursday, 6 April at 10.30am	Islamic Coins

A sale of Art Reference Books will be held at Chancery Lane on 31 March and will include a section referring to the Islamic Arts.

All sales will be on view from Wednesday, 22 March 1978

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Standard Conditions of Sale

- 1 In these Conditions: "Sotheby's" means Sotheby Parke Bernet & Co.; "the hammer price" means the price at which any lot is knocked down to the buyer; "the premium" means the premium payable by the buyer under Condition 6 below; "the aggregate price" means the aggregate of the hammer price, the premium and any Value Added Tax chargeable on the hammer price and the premium.
- 2 The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have the absolute discretion to settle it and to put any disputed lot up again. Sotheby's act as agents only except (a) to the extent they are stated wholly or partly to own any lot and (b) in respect of any obligation to repurchase under Condition 8 below and (c) in the retention of the premium referred to in Condition 1 above. They have full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lot or lots from the sale without in any case giving any reason.
- 3 No person shall offer any bid (a) less than £1 or (b) less than 5% higher than any previous bid or such other amount as the auctioneer may in his absolute discretion direct.
- 4 All lots are put up for sale subject to any reserve price imposed by the seller. Where there is no reserve price (but not otherwise) the seller has the right to bid either personally or by any one person (who may be the auctioneer).
- 5 Immediately the lot is sold the buyer shall notify his name and address to Sotheby's and, if required:
 - (a) provide bank and/or other references; and
 - (b) pay down 50p in the pound (or such other amount as Sotheby's in their absolute discretion may determine) in part payment of the aggregate price,
 in default of which the lot or lots purchased may be immediately put up again and resold.
- 6 The buyer shall pay a premium of 10% on the hammer price (together with any Value Added Tax chargeable in respect of such premium). By the making of any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot Sotheby's will receive from the seller commission at their usual rates in addition to the said premium of 10%, and assents to Sotheby's receiving the said commission.
- 7 (1) Subject to paragraph (2) below, an item which proves upon collation to be defective in text or illustration may, within twenty-one days after the conclusion of the sale, be returned by the buyer to the premises of Sotheby's, in the same condition in which it was at the time of the sale accompanied by a notice stating the defects, with the number of lot and date of sale at which it was purchased, whereupon the sale will be set aside and the aggregate price paid will be refunded. (2) An item may not be returned nor will its sale be set aside if:
 - (a) it is described in the Catalogue as "sold not subject to return"; or
 - (b) it is sold unnamed in a lot; or
 - (c) it comprises an atlas, an extra-illustrated book, a volume with fore-edge paintings, a periodical publication, a print or drawing; or
 - (d) in the case of a manuscript, it is not described in the Catalogue as complete; or
 - (e) the defect in question was mentioned in the Catalogue; or
 - (f) the defect complained of is other than as described in paragraph (1) above. For example (but without limitation) an item may not be returned nor will its sale be set aside on account of damage to binding, stains, foxing, marginal worm-holes, lack

of blank leaves, or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates, or error in the enumeration of the plates.

8 (1) Subject to paragraph (3) below, if within five years of the sale of any lot the buyer gives notice in writing to Sotheby's that the lot sold is a deliberate forgery and returns the lot to Sotheby's in the same condition as it was at the date of the sale, and it is established that the lot is a deliberate forgery, Sotheby's, upon being satisfied that the buyer has and is able to transfer a good and marketable title thereto free from any liens, charges or encumbrances, will either rescind the sale and refund such of the aggregate price as has been received by them or will repurchase the lot for such a sum as when added to the amount of any Value Added Tax chargeable thereon shall equal the aggregate price paid for the lot by the buyer.

(2) "A deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the Catalogue description and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description.

(3) Notwithstanding that the said lot is "a deliberate forgery" within the meaning of paragraph (2) above the buyer shall have no rights under this Condition where:

- (a) the said Catalogue description at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated there to be a conflict of such opinion: or
- (b) it can be established that the lot is a deliberate forgery only by means of scientific processes not generally accepted for use until after publication of the Catalogue.

(4) The benefit of this Condition which shall be assignable shall vest solely and exclusively in the buyer who for the purpose of this Condition shall be and only be the person to whom the original invoice is made out by Sotheby's in respect of the lot sold.

9 Subject to Conditions 7 and 8 above, all lots are sold as shown, with all faults, imperfections and errors of description and neither Sotheby's nor the seller are responsible for errors of description or for genuineness or authenticity of any lot, or for any fault or defect in it howsoever caused. No warranty whatever is given by Sotheby's or any seller to any buyer in respect of any lot and any implied conditions or warranties (except, in the case of the seller, those implied under Section 12 of the Sale of Goods Act 1893 as amended by the Supply of Goods (implied Terms) Act 1973) are hereby excluded.

10 Except insofar as other arrangements may have been made with Sotheby's prior to the sale, the buyer shall pay the aggregate price to Sotheby's and take away the lot purchased from Sotheby's premises at the buyer's expense by 4.30 p.m. on the first working day after the conclusion of the sale. Any lot not so taken away may be subject to a charge for warehousing. No lot purchased shall be claimed or removed until the sale has been concluded. The property in a lot purchased shall not pass to the buyer until he has made payment in full to Sotheby's of the aggregate price. Nevertheless every lot shall be at the sole risk of the buyer from the fall of the hammer. Sotheby's shall not be responsible for loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in their custody. If at the expiration of seven days after the date of the sale a lot is not paid for in full and taken away, the sale may be rescinded without any notice being given to the buyer. Sotheby's reserve the right to charge interest at a rate not exceeding 0.05% per day on any part of the aggregate price remaining unpaid for more than 7 days from the date of the sale.

11 Any payments by a buyer to Sotheby's may be appropriated by Sotheby's toward any sums owing from that buyer to Sotheby's on any account whatever without regard to any purported appropriation by the buyer, whether expressed or implied.

12 In the event of any failure of the buyer to comply with any of the above Conditions the damages recoverable by the seller or Sotheby's from him shall include, but not be limited to, any loss arising on any resale of the lot, together with the premium charges and expenses in respect of both sales, and any money deposited in part payment may be applied by Sotheby's in or towards discharge of his liability to them.

13 Every sale and all matters connected therewith including these Conditions shall be governed by and construed in accordance with the law of England and the buyer hereby submits to the non-exclusive jurisdiction of the English courts.

14 In the case of some lots the buyer will be liable to pay Value Added Tax on the hammer price and the premium. All such lots are indicated with the sign.†

15 The above Conditions and all notices, descriptions, statements and other matters in the Catalogue and elsewhere concerning any lot are subject to any statements modifying or affecting the same made by the auctioneer from the rostrum prior to any bid being accepted for the lot.

16 By the making of any bid the buyer acknowledges his acceptance of these Conditions and the terms of any Notices and other conditions in the Catalogue.

CATALOGUE OF
FINE
ORIENTAL MINIATURES
MANUSCRIPTS AND
QAJAR PAINTINGS

DAY OF SALE

Tuesday, 4th April, 1978

AT TEN-THIRTY A.M. PRECISELY

All Sales Subject to the Conditions Printed in this Catalogue

Various Properties

PERSIAN AND TURKISH PAINTING

1 SEVEN LABOURERS BUILDING A BRICK WALL in open countryside, four in foreground wearing short tunics carry bricks, another with a spade, on a tiled surface, pink hills behind with a single tree, gold sky, *a leaf from a manuscript written in four columns of nasta'liq script, slightly rubbed, in mount* (115mm. by 105mm.) [Turkman, c. 1480]

2 ISKANDER ON A HUNTING EXPEDITION WITH HIS ENTOURAGE. He rides a horse, alongside two youths both holding hawks, foot soldiers before him and mounted horsemen behind, one holding a parasol over the monarch, the others carrying lances, several keepers in the foreground with hounds and hunting leopards, an attendant with two camels on the horizon, *an illustration from a manuscript of Firdausi's Shahnama, rubbed, mounted with coloured borders, framed* (200mm. by 180mm.) [India, Sultanate, mid-fifteenth century]

** From a dispersed manuscript of the *Shahnama* of Firdausi which is apparently of Sultanate origin. Other illustrations from the same manuscript are in the British Museum, the Metropolitan Museum of Art, and the Boston Museum of Fine Art, see:

B. W. Robinson *Persian Miniature Painting*, Victoria and Albert Museum, 1967, p. 86, no. 107.

B. W. Robinson, *Persian Drawings* (Drawings of the Masters series), New York, 1965, pl. 76.

B. W. Robinson, *Islamic Painting and the Arts of the Book* (Keir Collection), London, 1976, p. 172, no. 111, 203, pl. 45.

Ernst Grube, *Muslim Miniature Paintings*, Venice, 1962, pl. 36.

Laurence Binyon, J. V. S. Wilkinson, and Basil Gray, *Persian Miniature Painting*, London, 1933, no. 35.

[See ILLUSTRATION]



Lot 2

3 RUSTAM LASOING THE KHAN OF CHIN FROM HIS WHITE ELEPHANT, an archer and a herald behind Rustam, a fallen archer in the foreground, the two opposing armies behind rocky outcrops on the horizon, an illustration from a manuscript of Firdausi's *Shahnama*, rubbed, with coloured borders, framed (177mm. by 172mm.) [India, Sultanate, mid-fifteenth century]

** From the same manuscript as the preceding lot.

[See ILLUSTRATION]

4 BAHRAM GUR ENTHRONED having won the crown of Iran by ordeal, a slain lion lies to either side of the throne, two onlookers appearing over the horizon, a leaf from a manuscript of Nizami's *Khamse*, with text written in four columns of nasta'liq script, twenty-one lines to the page, some waterstaining on borders (miniature 73mm. by 105mm. leaf size 246mm. by 165mm.) [Turkman, c. 1490]

5 BURAQ BEING LED TO A DOORWAY by an angel, the head of another angel appearing from a cloud, slightly retouched (63mm. by 110mm.) [Turkman c. 1490]

** From the same manuscript as the preceding lot.

6 SHIRIN VISITING FARHAD on mount Behistun, slightly retouched (83mm. by 105mm.) [Turkman, c. 1490]

** From the same manuscript as the preceding lot.

7 BAHRAM GUR HUNTING WITH THE SLAVE GIRL AZADA, both are seated on a camel, she holds a lyre, various animals can be seen fleeing at their approach, onlookers are seen on the horizon, a leaf from a Persian poetical manuscript, with four columns of text above, remargined, (170mm. by 116mm.) [Turkman style, perhaps Sultanate. c. 1500]

8 RUSTAM, COOKING HIS MEAL, kicks back the rock thrown by Bahman, Rakhsh stands to the right of the fire with an onlooker hiding behind a rocky outcrop to the left, an equestrian stands in the distance, mounted on an album page, text written in four columns of nasta'liq script, with a gold-decorated border, (140mm. by 137mm.) [Turkman, c. 1480]

[See ILLUSTRATION on page 21]

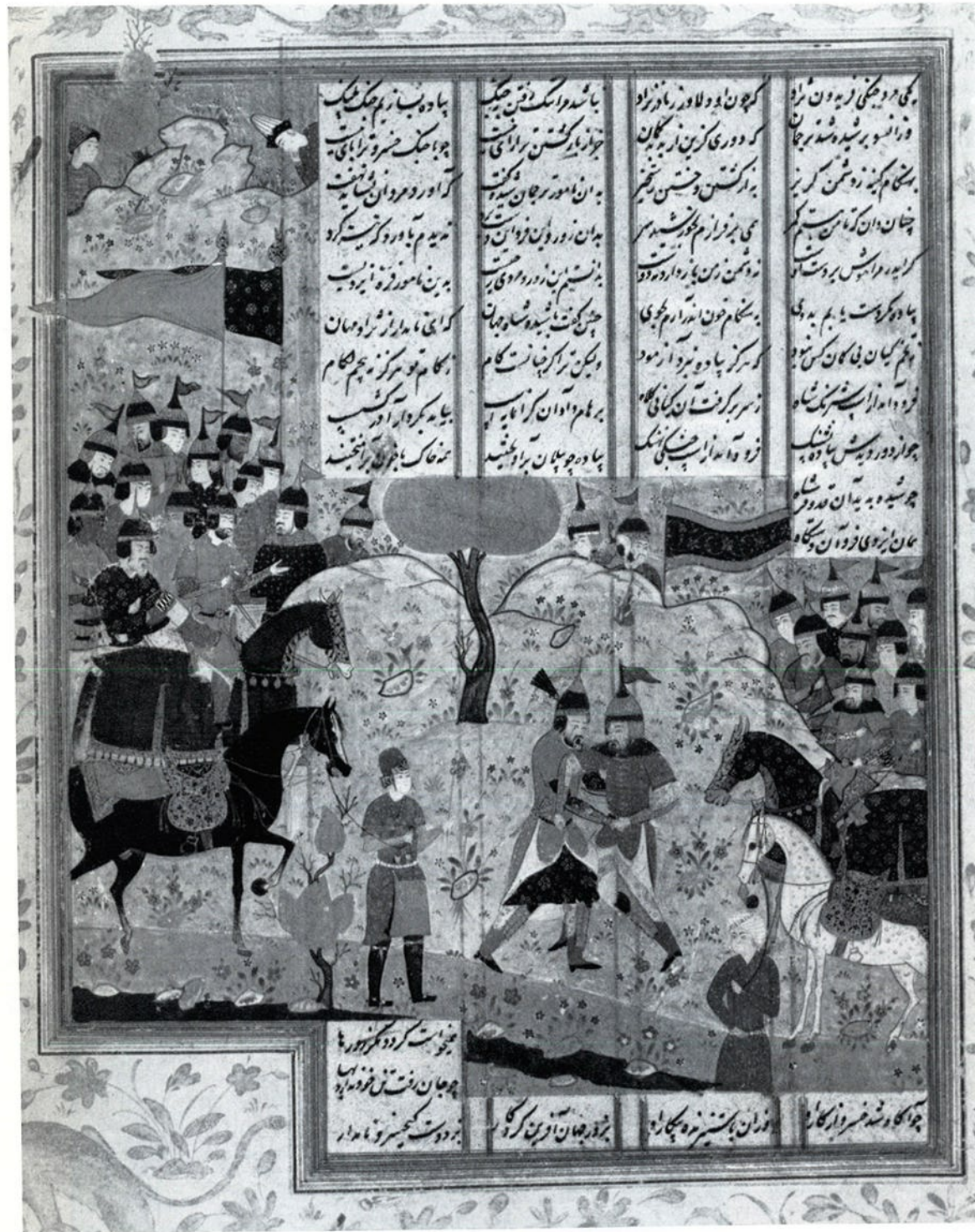
9 KHUSRAW SPIES SHIRIN BATHING, with Khusraw making a gesture of astonishment in the distance and Shirin combing her hair in a pool in the foreground, a flowering tree with Shirin's clothing and bow and quiver across the middle, with her horse to the right, with a leaf of text from the same manuscript, written in four columns of nasta'liq script, very slightly retouched, waterstained, (miniature 87mm. by 120mm. text area 200mm. by 100mm.) [Turkman, early sixteenth century] (2)



Lot 30



Lot 3



10 A BATTLE SCENE BETWEEN A TURANIAN AND AN IRANIAN, two equestrians fighting in single combat with onlookers carrying the banner of each country behind a rocky outcrop, a leaf from a poetical manuscript, written in two columns of neat nasta'liq script, margins waterstained, some retouching, with an attribution to the artist Sadiqi written in gold in the foreground of the miniature

(45mm. by 35mm.) [Tabriz, c. 1540]

11 A THIEF ENTERING THE CHAMBER of a sleeping prince and his princess murdering the couple as they sleep, a leaf from a poetical manuscript written in four columns of nasta'liq script, slightly rubbed, framed

(215mm. by 128mm.) [Shiraz, c. 1540]

12 A LADY WEeping OVER A TOMB, set within panels of sixteenth century illumination from a manuscript of Nizami's Khamsa, a page of text on the reverse

(miniature 46mm. by 68mm. leaf size 245mm. by 149mm.)
[Shiraz, mid-fifteenth century]

13 LAYLA AND MAJNUN FAINTING AT THEIR MEETING, the scene taking place in an encampment in the foreground a lion mauls a young man, men and women are seated in tents in the background, a leaf from a manuscript of Nizami's Khamsa, written in four columns of nasta'liq script, margins ruled in gold and colours, slightly rubbed and retouched

(162mm. by 105mm.) [Shiraz, c. 1540]

14 THE MARRIAGE OF SHIRIN AND KHUSRAW, in a bedchamber with maidens at either side; a prince entertaining a princess in a pavilion, a nobleman entering the bedchamber of a sleeping prince with maidens, three leaves from a manuscript, probably Nizami's Khamsa, slight retouching, margins waterstained,

(miniature (110mm. by 96mm.—leaf size 231mm. by 161mm.)
[Shiraz, mid-sixteenth century]

15 A WRESTLING MATCH BETWEEN TWO PRINCES, one wearing an aigrette in his helmet the other wearing a small flag, two grooms hold their respective horses whilst their armies look on, an illustration to Firdausi's Shahnama with a page of text alongside written in four columns of nasta'liq script with twenty-four lines to the page, the outer borders in gold with fantastic animals and foliage

(Text area 230mm. by 130mm. page size 367mm. by 225mm.)
[Shiraz, mid-sixteenth century]

[See ILLUSTRATION]

16 A BATH SCENE with men bathing in a central tank with fishes, attendants and fellow bathers surround them, mounted on a gilt-sprinkled album page, a page of calligraphy on reverse written in four lines of nasta'liq script

(102mm. by 122mm.) [Shiraz, c. 1560]

17 A PRINCESS RIDING A CAMEL ARRIVING AT A PALACE, being welcomed by a prince who ushers her to a door, two female attendants follow her with onlookers in the distance behind a rocky outcrop, *foreground and sky not contemporary, mounted within a border of colours and gold, the reverse with a page from a manuscript with an illuminated medallion in blue and gold, within a yellow border with gilt-sprinkled decoration* (135mm. by 80mm.) [Shiraz, c. 1560]

18 A MAN WITH A BOOK approaching a sleeping youth, with a scorpion and a snake on the tiled floor of the chamber, two spectators in a door and a window to the left, *a leaf from a manuscript, text written in single and double columns of nasta'liq script, repaired* (177mm. by 117mm.) [Shiraz, c. 1560-70]

19 A PRINCE ENTHRONED being entertained by companions and a dancing girl, *half a double-page frontispiece to a manuscript, a border of illumination on three sides, slightly retouched* (136mm. by 76mm.) [Shiraz, c. 1570]

20 A PRINCESS BEING ENTERTAINED BY A PRINCE in a pavilion, with a female attendant carrying a flagon and basin, *some retouching, mounted on an album page with text and illumination and an outer border stencilled in orange, framed* (150mm. by 83mm.) [Khurasan, c. 1570]

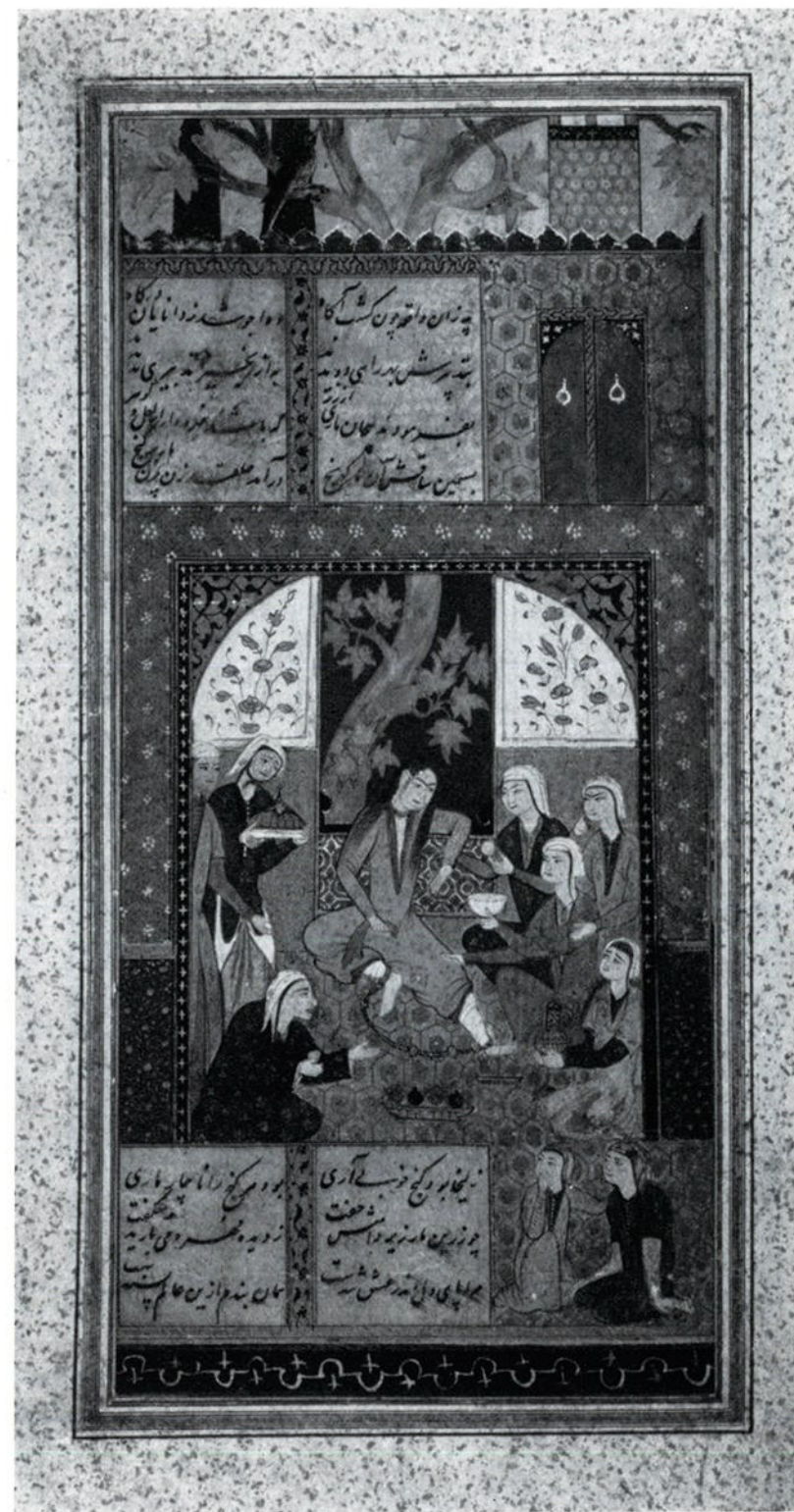
21 A YOUTH STANDING in a landscape between two shrubs, *stained, mounted on an album page with calligraphy and gilt decoration* (110mm. by 68mm.) [Qazwin, c. 1580]

** From the Kevorkian collection.

22 BAHRAM GUR SLAYING A DRAGON with his sword, soldiers look on from behind a rocky outcrop, a tree grows to the right, *a page from a manuscript, with text written in four columns of nasta'liq script, rubbed, mounted on card* (100mm. by 195mm.) [Qazwin, c. 1580]

23 ZULAYKHA ENRAGED WITH MADNESS FOR YUSUF, seated with her ankle shackled by a golden chain with maidens in attendance, *an illustration from a poetical manuscript of Yusuf and Zulaykha, written in double column of nasta'liq script, mounted on a gilt-sprinkled album page, text area slightly discoloured, slightly retouched* (185mm. by 87mm.) [Qazwin, c. 1580]

[See ILLUSTRATION]





Lot 25

24 FARUD IS KILLED IN BATTLE, with mounted soldiers engaged in fierce combat with fallen combatants on a hillside, a fortress with archers beyond a rocky outcrop, a leaf from the *Shahnama* of Firdausi, four columns of *nasta'liq* script above and below, some staining

(miniature 163mm. by 117mm., leaf size 342mm. by 208mm.) [Shiraz c. 1570-80]

25 A PRINCE RESTING IN A LANDSCAPE, holding a glass, an attendant holding a flask kneels before him, a tree behind with fortified castles in the distance, gold sky, mounted on an album page with outer gilt foliate borders, slightly rubbed

(126mm. by 63mm.) [Turkey, c. 1620]

** Other miniatures executed in a similar style are in the Chester Beatty Library, MS. 439, see V. Minorsky, *A Catalogue of the Turkish Miniatures*, Dublin 1958, pl. 30b; see also sale in these rooms 7th July, 1975, lot 70.

[See ILLUSTRATION]

26 SIYAWUSH ENTERTAINING AFRASIYAB, two archers flank the throne at either side, seated courtiers in front of the throne, musicians and attendants in the foreground carrying food and drink to either side of a table, *slight flaking, a leaf from a manuscript of Firdausi's Shahnama written in six columns of small nashki script with double inter-columnar rules in red and a heading in gold, laid down on an album page with gilt-sprinkled borders, (miniature 75mm. by 120mm., text area 152mm. by 125mm.)*

[India, c. 1340]

** There would appear to be considerable dispute as to the place of origin of the 'Small Shahnama' leaves. For a summary of the differing views of various European scholars see: B. W. Robinson, *Islamic Painting and the Arts of the Book*, London, 1976, pp. 131-4.

Other leaves from this manuscript have been sold in these rooms 6th December 1967, lots 13 and 14, 1st December 1969, lot 36, 11th July 1972, lot 42, 7th July 1975, lots 21-23 and 23rd November 1976, lot 255, 3rd April 1978, lot 18.

For reference see: L. Binyon, J. V. S. Wilkinson and B. Gray, *Persian Miniature Painting*, London, 1933, pl. XIV; A. J. Arberry *et al.*, *The Chester Beatty Library, Persian manuscripts*, Dublin, 1959, vol. I, pls. 4-13; and E. J. Grube, *Muslim Miniature Paintings*, Venice, 1962, nos. 14-18pp. 21-27.

[See ILLUSTRATION]





Lot 27A

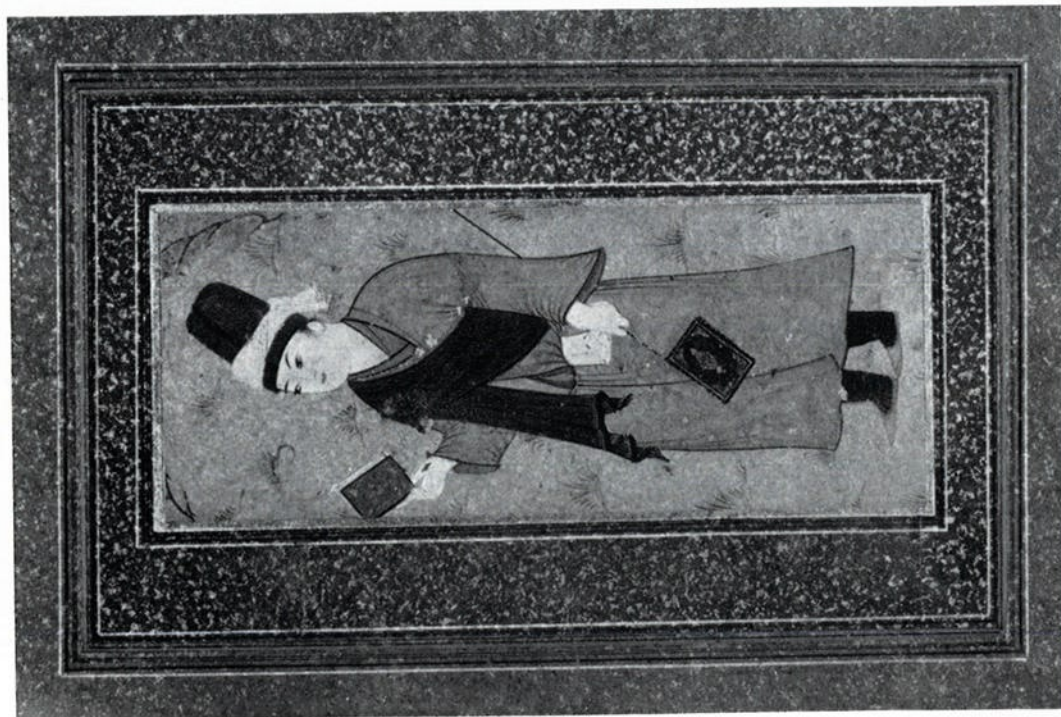
27 PORTRAIT OF A TURKISH YOUTH HOLDING A BOOK wearing a long-sleeved mauve coat with orange lining, and a hat tied with a white band, he holds the case for the book on a staff in his left hand, he stands on a hillside, *mounted on an album page with gilt-sprinkled borders* (121mm. by 50mm.) [Turkey, c. 1600]

[See ILLUSTRATION]

27A A CONSTELLATION IN THE FORM OF A RUNNING YOUTH, wearing a plumed cap and a gold-trimmed coat, the positions of the stars marked in gold, *drawing with gold and some colour, slight worming at top, framed* (190mm. by 140mm.) [Isfahan, c. 1660]

[See ILLUSTRATION]

28 AN ELDERLY MAN and a youth both hold a staff, in a landscape with rocky outcrop on horizon, *a drawing, slightly defective, on an album page with stencilled blue border, glazed* (120mm. by 99mm.) [Isfahan, c. 1630]



Lot 27

29 ISKANDER ENTHRONED with courtiers and musicians in attendance, a man kneeling before him with a hawk and girls dancing in the foreground, a leaf from a manuscript probably Nizami's Iskandernama, text in four columns of nasta'liq script, split along margin rules, margins decorated with floral arabesques in gold (305mm. by 195mm.) [Isfahan, c. 1640]

[See ILLUSTRATION]

30 A BATTLE SCENE BETWEEN TURKS, two opposing armies engaged in close combat with lances and bows and arrows on a hillside, one faction wearing aigrettes in their headgear, a nobleman with a canopy above his head, a page from a historical manuscript, written in nasta'liq script with interlinear gold decoration, mounted on an album page decorated orange and blue with detailing in gold (150mm. by 152mm.) [Isfahan, c. 1660]

[See ILLUSTRATION on page 9]



Lot 29



Lot 8



Lot 31

31 A GIRL CARRYING A PITCHER ON HER SHOULDER, wearing a grey dress with white undergarments, a yellow sash about her waist and long white headgear, a building and a hillside in the distance; *verso*: a girl holding a pitcher in her right hand, wearing a red dress with white undergarments and a small sleeveless tunic, buildings and trees in the distance, *flaked*, two miniatures on either side of a single manuscript leaf, with lines of nashki script written in double columns with intercolumnar rules, margins ruled in gold (135mm. by 75mm.) [Turkey, eighteenth century]

** For other leaves from the same manuscript see E. Binney, 3rd, *Turkish Miniature Paintings and Manuscripts*, New York, 1973, p. 103, no. 38, and sale in these rooms, 1st July, 1969, lots 325 and 326.

[See ILLUSTRATION]

32 EIGHT LEAVES FROM NIZAMI'S KHAMSA including five illustrations: Bahrum Gur in the yellow pavilion; Bahrum Gur in the black pavilion; Iskander with his courtiers; a fire scene and a wolf hunt, *eight leaves from a manuscript written in four columns of nasta'liq script, twenty lines to the page, retouched, remargined*

(text area 173mm. by 92mm., page size 262mm. by 173mm.) [Isfahan, mid-seventeenth century]

33 THREE WARRIORS BEFORE BAHURM GUR, he is seated on a throne and is being handed a cup by an attendant, a further attendant is seen behind him, *a leaf from Firdausi's Shahnama, the text written in four columns of nasta'liq script, oxidation*

(117mm. by 150mm.) [Isfahan (style of Muin), c. 1660]

34 A LADY DANCING on a hillside with three girls, one playing a tambourine, *a page from a manuscript with three lines of nasta'liq script above, mounted on a gilt-sprinkled page, rubbed*

(152mm. by 165mm.) [Provincial Persian, seventeenth century]

35 ARASIYAB BROUGHT BEFORE KAY KHUSRAW riding a white horse on a brown hillock, surrounded by attendants, one holding a canopy, *an illustration to a manuscript of the Shahnama written in four columns of nasta'liq script, retouched, mounted with a gilt-decorated border, framed*

(127mm. by 95mm.) [Bukhara or India, c. 1670]

36 TWO ILLUSTRATIONS FROM A MANUSCRIPT OF THE SHAHNAME. The death of Bahram Chubina surrounded by ladies in mourning; the murder of Iraj by his brothers Tur and Salm, *two leaves of a manuscript of Firdausi's Shahnama, written in four columns of nasta'liq script, some waterstaining and rather damaged*

(page size 345mm. by 235mm.)

[Isfahan, provincial, first half of the seventeenth century] (2)

37 A PORTRAIT OF A PENSIVE MAIDEN HOLDING A GOLD CUP, wearing a hooded mantle over a tunic, her hair falling in wringlets, a decanter at her side, flowering shrubs in the background, drawing on paper with use of colours and gold, slightly rubbed and stained, two columns of nasta'liq script above and below, mounted on a Deccani album page with marbled-paper borders, nasta'liq calligraphy on reverse
(167mm. by 109mm.) [provincial Persian, c. 1670]

[See ILLUSTRATION]

38 TWO DRAGONS FIGHTING, monochrome drawing with gilt foliate surround, mounted on an album page with trees and fantastic animals outlined in gold on a pink ground, framed
(85mm. by 155mm.) [Isfahan, late seventeenth century]

[See ILLUSTRATION on page 46]

39 A TRICK DRAWING OF A LION, with four bodies sharing a single head, mounted on an album page with inner borders incorporating verse in nasta'liq script
(152mm. by 85mm.) [Isfahan, late seventeenth century]

40 A KING ENTHRONED giving instructions to a group of warriors, he is depicted as Fath ali Shah, a leaf from a poetical manuscript text written in four columns of nasta'liq script
(98mm. by 145mm.) [Qajar, c. 1820]

41 TWO HAWKS PERCHED ON A BRANCH with blossoms, one watching a moth, on an album page, coloured paper borders
(112mm. by 175mm.) [Qajar, first half of the nineteenth century]

42 FIVE ILLUSTRATIONS OF BAHRAM GUR seated in different pavilions with his princesses, five illustrations excised from a manuscript of Nizami's *Haft Paykar*, (112mm. by 132mm.) [Qajar, c. 1840] with three panels of illumination from the same manuscript (8)

** Formerly in the collection of the late General Sir Albert Houtum Schindler, K.C.I.E.

43 A GOLDFINCH PERCHED upon a leafy stump preening the feathers on his back, on an album page, coloured paper borders,
(112mm. by 67mm.) [Qajar, first half of the nineteenth century]

44 A GIRL POURING A CUP OF WINE from a glass flask in her left hand, she sits on a patterned rug against a large bolster, fruit can be seen before her, mounted on an album page with coloured borders, slight tear, oxidation
(250mm. by 222mm.) [Qajar, c. 1840]





Tuesday

27

4th April, 1978

45 A SPRAY OF PRUDENCE BLOSSOM, monochrome wash drawing, slightly creased, mounted on an album page with a gilt-sprinkled border (151mm. by 90mm.) [Qajar, second quarter of the nineteenth century]



46 A GIRL FANNING HERSELF whilst seated on a rug is supported by a large bolster, she wears an orange skirt and pale-green blouse, a glass flask, a cup and fruit before her, mounted on an album page, with coloured borders, defective (250mm. by 222mm.) [Qajar, c. 1840]

47 A GIRL DRINKING WINE from a cup held in her right hand, she holds a saucer in her left hand, she sits upon a rug with a bolster supporting her bag, fruit and a glass flask containing wine can be seen before her, mounted on an album page, coloured paper borders, rubbed and some oxidation (255mm. by 222mm.) [Qajar, c. 1840]

48 A MAIDEN OFFERING GRAPES to a child, wearing a waisted dress, a full length skirt and a dervish-style hat and carrying a dervish's bowl, inscribed *Arghum Agun Khan Qajar* and dated 1244(?) beneath, varnished, tear across centre repaired, laid down on card, framed (150mm. by 90mm.) [Qajar] dated A.H. 1244(?)/A.D. 1828-9



49 A GIRL HOLDING A MIRROR in her left hand, her right hand applies eye make-up, wearing a voluminous orange skirt, waisted jacket and long scarf, she rests against a large bolster with fruit, a bag before her, mounted on an album page, borders of coloured paper, slightly rubbed (255mm. by 222mm.) [Qajar, c. 1840]

[See ILLUSTRATION]

50 PORTRAIT OF A LADY seated against a bolster holding an orange, mounted on an album page, she is identified by a Persian inscription beneath as the wife of *Sivand Tardik of Shiraz*, paper borders (140mm. by 85mm.) [Qajar, c. 1860-1870]

[See ILLUSTRATION]

51 A PRINCE AND HIS LADY attending an entertainment, watching a group of girls dancing and playing musical instruments, watercolour with silver and gold on paper, mounted (217mm. by 320mm.) [Qajar, c. 1860]

[See ILLUSTRATION]

Lot 49

Lot 51

Lot 50

52 PORTRAIT OF FATH 'ALI SHAH seated on a jewelled throne, *on paper, painted lacquer frame signed by Abu al-Qasimi and dated 1318 A.H., decorated with birds and flowers interspersed with script* (157mm. by 105mm.) [Qajar, c. 1850]

53 A King watching a cavalry engagement outside an encampment, *a leaf from a manuscript, written in four columns of nasta'liq script, twenty-nine lines to the page, waterstained* (325mm. by 197mm.) [Qajar, mid-nineteenth century]

54 A street merchant selling smoke and tobacco, carrying two hookahs, *water colour on paper, inscribed in English "A vendor of smoke—Hookas or Kilianchee", creased, framed* (160mm. by 102mm.) [Qajar, mid-nineteenth century]

55 TWO PORTRAITS of Nadir Shah and Shah Suleiman, both kneeling on rugs, holding their armour, *each mounted on card* (205mm. by 153mm.) [Qajar, mid-nineteenth century] (2)

56 A prince resting with a longnecked bird upon his glove, a white horse to the right, *in frame*; a nobleman reclining upon a terrace, a maidservant with a cup of wine to the right, *in frame* (168mm. by 100mm.) [Persia, second half of nineteenth century] (2)

57 A PIOUS MAN holding a rosary whilst kneeling, wearing a grey coat and buttoned white shirt, a squared cap on his head, *on pink floral ground, edges trimmed, some defects, in frame* (164mm. by 107mm.) [Qajar, c. 1870]

58 Four terrace scenes with princes and princesses passing the time with music and refreshments, *four miniatures painted over text of earlier manuscripts* (145mm. by 95mm. and smaller) [Persia, late nineteenth century] (4)

59 Four outdoor scenes with a courting couple, and princes seated on terraces with courtiers, *four miniatures painted over text of earlier manuscripts*, (145mm. by 95mm. and smaller) [Persia, late nineteenth century] (4)

60 A LADY HOLDING A FRUIT, and shielding her head with a patterned shawl, by Mirza Aqa Imami of Isfahan, *mounted on an album page, on inner decorated illuminated border, an outer border in monochrome and gold with figures in a landscape, the artist identified in a couplet on painted surface, couplets of verse on border* (242mm. by 137mm.) [Persia, c. 1890]

61 Two miniatures of youths, seated against bolsters, drinking wine, *undecorated borders* (143mm. by 222mm.) [Qajar, nineteenth century] (2)

62 ASTROLOGICAL CHART, with twelve painted roundels representing the signs of the zodiac and accompanying tables and explanatory text written in *naskhi* script in blue, red and green, *on cloth centre excised in centre* (920mm. by 930mm.) [Qajar, nineteenth century]

63 A prince seated astride a composite horse, a hawk perched on one hand, on uncoloured ground, *on an album page, in mount* (237mm. by 171mm.) [Persia, late nineteenth century]

64 Three court scenes; two outdoor including a maiden dancing before a seated prince and one indoor with a seated prince and princess (275mm. by 180mm.) [Persia, late nineteenth century] (3)

65 Three outdoor scenes with princes and courtiers passing the time in council, taking refreshments and listening to music, *three miniatures painted over the text of an earlier manuscript* (250mm. by 185mm. and smaller) [Persia, late nineteenth century] (3)

66 THREE NOBLEMEN hunting deer, astride galloping horses, upon a brown hill-side, a leaf from a manuscript written in 28 lines of nasta'liq script, in frame (190mm. by 129mm.) [Persia, archaistic]; and two others (3)

67 A pastoral scene with travellers crossing a bridge outside a town; two scenes of Isfahan and three others, paintings on ivory or ivory substitute, framed (125mm. by 240mm. and smaller) [Isfahan, first half of twentieth century] (5)

68 A portrait of an Afghan hunter, carrying a gun and a bag slung over one shoulder, watercolour on paper, with slight waterstaining, in mosaic work frame with cusped surmount (125mm. by 125mm.) [Afghanistan, dated 1314/1896]

69 Zakhak sitting enthroned beneath a canopy giving instructions to two warriors, a leaf from a manuscript of the Shahnama written in four columns of nasta'liq script (miniature 93mm. by 172mm., leaf 365mm. by 213mm.) [North India, nineteenth century], and two eighteenth century black morocco book-covers with gilt-stamped central medallion and corner-pieces (346mm. by 230mm.) (3)

70 A DERVISH crouching in a landscape playing with tame birds, illuminated border in colours and gold, mounted; and five others (192mm. by 118mm.) [Persia, archaistic] (6)

71 A PORTRAIT of a youth offering cups of steaming tea, nasta'liq inscription on painted surface with an attribution to the artist Riza 'Abbasi and the date A.H. 1039/A.D. 1629, slightly stained, plain border, mounted (172mm. by 90mm.) [Persia, archaistic]

72 The Buddha flanked by two devotees, in the foreground a chariot driven by soldiers in military uniform with a temple behind, painted on cloth (2metres 810mm. by 913mm.) [Thailand, c. 1900]

73 A Burmese manuscript of a Buddhist text, 7 copper leaves, 6 lines to the page, written in Pali script, first and last page with drawings of lions and deities, wooden covers lacquered red, defective (475mm. by 90mm.) [Burma, nineteenth century]; and another (2)

74 Burmese manuscript of a Buddhist text, 16 palm leaves, 6 lines to the leaf, written in Pali script in black, background of gold foliate decoration, end leaves with painted deities, wooden covers in gilt and red, (115mm. by 532mm.) [Burma, nineteenth century]; and another similar (2)

75 AN ARMENIAN PRAYER SCROLL (Kyprianos) Armenian manuscript on paper, headings and initial letters in red, nine miniatures, worn, defective (width 65mm.) [Turkey], dated 1668

** The prayer scroll contains prayers for all occasions. The first prayer is that of Nerses Snorhali. Each prayer ends with a couple of quotations from the Book of Psalms. Each prayer is introduced with a miniature of the saint to whom the prayer is addressed, such as the Virgin Mary, Abraham, St. Stephen, John the Baptist, etc. At the back of the scroll there is the following inscription: "On 1158 of the Armenian era (1709) on the 28 (date in Arabic numerals) of the month of June, deacon T'omas with his sons and daughters left Istanbul and came . . ."

76 A JAIN MAP OF THE UNIVERSE, depicting the world at the centre with concentric circles depicting seas, rivers and the realms of the gods, with numerous identifications written in English transliteration, on European paper laid down on cloth (1250mm. by 480mm.) [Bengal, c. 1820]

77 A Jain map of the universe depicting the world at the centre with concentric circles depicting seas, rivers and the realms of the gods, painting on cloth, creased, defective (785mm. by 784mm.) [Gujarat, eighteenth century]

QAJAR PAINTING

The Property of a Gentleman

78 NASIR UD-DIN SHAH AS A CHILD standing before ministers of the court, dressed in an embroidered coat and thick trousers, a sword at his side, with one hand holding that of a black attendant to the left, three ministers to the left and four standing to the right including Hajji Mirza Aghasi, on green ground, *white nasta'liq inscriptions beside each figure, oil on canvas, in frame*
(67cm. by 98cm.) [Qajar, second half of nineteenth century]

79 A PORTRAIT OF THE YOUTHFUL NASIR UD-DIN SHAH in conference with his ministers, he sits in a European-style chair, an order about his neck, a tall black cap with a plume and aigrette on his head, facing left, one of the attendants standing to the right with a qalian, two ministers seated to the left, in a chamber with mural paintings at top, *nasta'liq inscription on right, two inscriptions partially erased at bottom, oil on canvas, in frame*
(66cm. by 90cm.) [Qajar, second half of nineteenth century]

Various Properties

80 A YOUNG MAIDEN KNEELING UPON A CARPET, ATTRIBUTED TO ABU'L QASIM. She kneels facing half left wearing broad red trousers with yellow floral decoration and a blue jacket bound by a belt of precious stones and pearls, with strings of pearls about her neck and bodice, a band of pearls about her wrist, jewelled tassels suspended from her sleeve, a small jewelled cap and aigrette on her head, with fringed hair, tresses of hair and jewelled tassels to the right, *trimmed, oil on canvas, in frame*
(104cm. by 80cm.) [Qajar, c. 1810-20]

** This painting was originally part of long canvas which adorned the walls of a Qajar palace. For comparison see: S. J. Falk, *Qajar Paintings*, London 1973, pls. 19 and 20.

[See ILLUSTRATION]





LOT 81

Tuesday

35

4th April, 1978

81 A MAIDSERVANT HOLDS A BOWL OF FLOWERS before a child, the mother sits to the left dressed in robes of orange, red and green, a black plume and jewelled headband about her hair, three other maidens behind, a drape above, *oil on canvas* (86cm. by 65cm.) [Qajar, c. 1850-60]

[See ILLUSTRATION]

82 A YOUTH DRESSED IN EUROPEAN COSTUME sits amidst three ladies, one kneels before him, another sits to the left whilst proffering a glass of wine, the lady to the right wearing a décolleté dress bound by a jewelled belt, a string of pearls about her head, oil on canvas (85cm. by 65cm.) [Qajar, c. 1850-60]

[See ILLUSTRATION]





Lot 83

The Property of a Lady

A PORTRAIT OF NASIR UD-DIN AS HEIR-APPARENT DATED 1264/1847

83 A PORTRAIT OF NASIR UD-DIN, BY SAYYID MUHAMMAD AL-HUSAYNI. The young Nasir ud-Din with thick eyebrows and a small moustache faces slightly to the left, he sits with his legs crossed upon a European-style chair of precious metals inlaid with precious stones, a tall black cap with a thickly jewelled aigrette and white plume upon his head, he wears gold-fringed black coat bound by a jewelled belt from which are suspended a row of emeralds, six strings of pearls, a blue sash and a miniature portrait of Muhammad Shah upon his chest, with gold epaulettes and thick bands of precious stones about his arms, blue trousers and patterned red slippers, *slight creasing, on uncoloured ground, on paper, in frame* (312mm. by 190mm.) [Qajar] dated 1264/1847

** From the collection of the celebrated English traveller Robert Byron, author of "The Road to Oxiana".

This portrait of Nasir ud-Din, executed in 1264/1847, was when the prince was aged sixteen, one year before he ascended the throne of Persia upon the death of his father Muhammad Shah on 5th September 1848.

For comparison with a very similar portrait by the same artist see: E. J. Grube, *Muslim Miniature Painting*, Venice 1962, no. 124.

[See COLOUR ILLUSTRATION]

Another Property

AN IMPORTANT QAJAR PAINTING OF FATH 'ALI SHAH BY MIHR 'ALI

84 A STANDING PORTRAIT OF FATH 'ALI SHAH IN FULL ARMOUR, BY MIHR 'ALI. He stands wearing his ceremonial armour which includes a chainmail shirt inset and fringed with pearls, emeralds, rubies and diamonds bound by a thickly jewelled belt, over a red robe fringed with precious stones, he also wears bejewelled arm and leg guards whilst holding a gold bow in his left hand, the right resting upon a quiver covered with pearls and jewels, a helmet with two white plumes and a jewelled aigrette upon his head, in a chamber, *nasta'liq* inscription at bottom left and top right, oil on canvas, archshaped at top (224cm. by 103cm.) [Qajar] dated 1230/1814

** Paintings by Mihr 'Ali are rare. For reference see: S. J. Falk, *Qajar Paintings*, London 1973, pl. 15 and B. W. Robinson, *The Court Painters of Fath 'Ali Shah*, Eretz-Israel, Vol. 7 (L. A. Mayer memorial volume), Jerusalem 1964.



Lot 84

The Property of a Gentleman

85 A FEMALE MUSICIAN, ATTRIBUTED TO ABU'L QASIM. She sits upon a carpet within a chamber holding a stringed instrument to the right with henna-stained hands, dressed in voluminous crimson trousers and a short blue jacket with a frogged garment of gold beneath, a necklace of pearls and rubies about her neck, a dark turban with a rose and cluster of jewels on her head, a flask and glass of red wine on a plinth behind, a drape above, oil on canvas (100cm. by 88cm.) [Qajar, c. 1820]

** For reference to Abu'l Qasim see: S. J. Falk, *Qajar Paintings*, London, pls. 19-20 and for comparison see lot in this sale catalogue.

[See COLOUR ILLUSTRATION]



Lot 85

Another Property

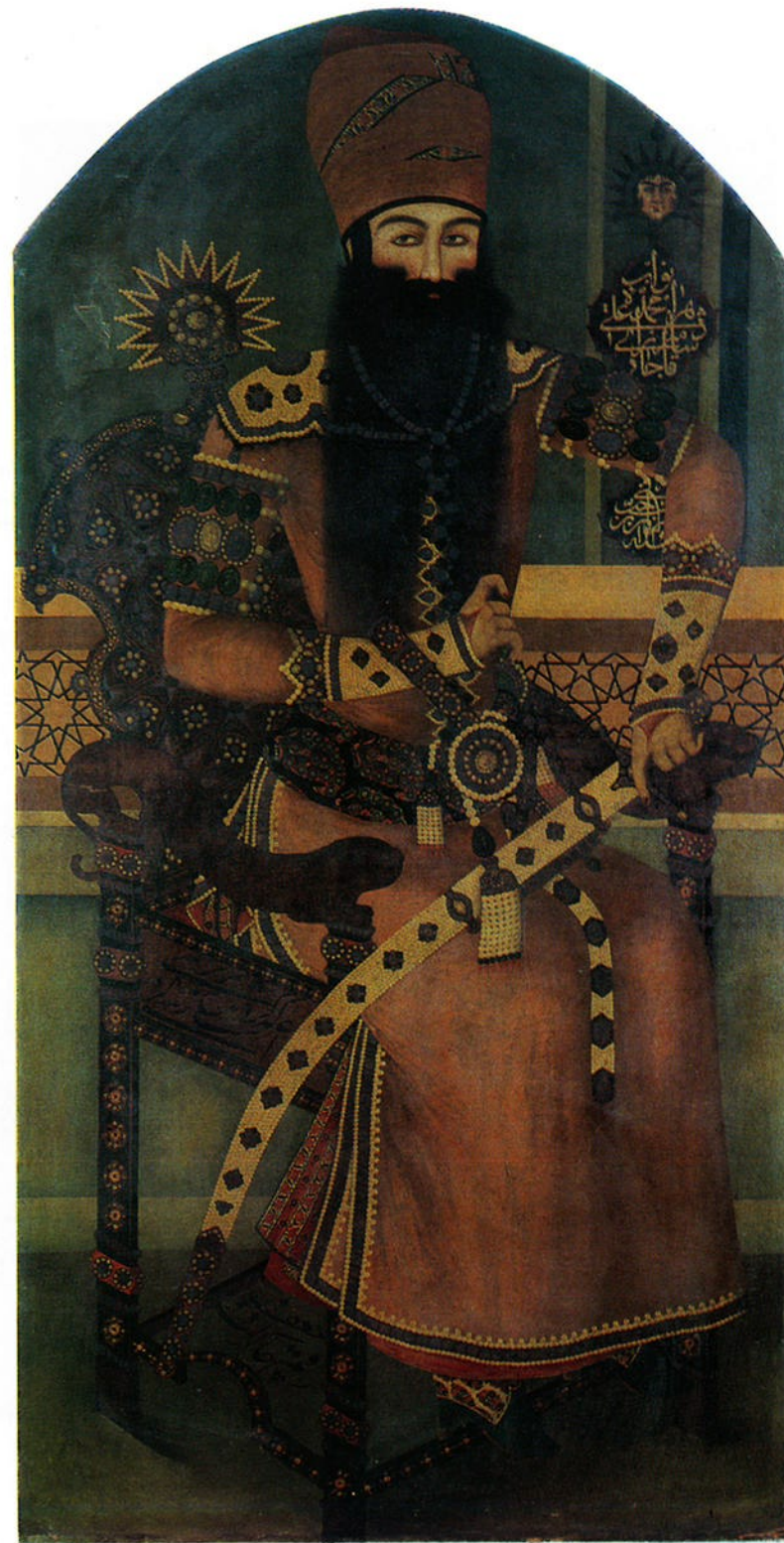
86 PORTRAIT OF NAWWAB SHAHZADA MUHAMMAD 'ALI MIRZA QAJAR, BY JAFAR. He sits facing half right upon an elaborately carved throne with arms carved in the shape of lions, one hand rests on the hilt of his sword with a jewelled scabbard, his other hand raised before him with one finger slightly crooked, his large forked black beard covers his chest, he wears a brown robe fringed with pearls and bound by a thick embroidered sash, with a jewelled buckle and tassels attached, bands of pearls about his wrists and shoulders and bands of precious stones about his arms, an orange turban about his head, in a chamber, with four inscriptions in black and white *nasta'liq* script, one small tear, oil on canvas, curved at top

(208cm. by 107cm.) [Qajar] dated 123(0)/181(4)

** The subject of this painting, sometimes known as Dawlatshah, was born 1203/1789 and died 1237/1822. Although he was the eldest son of Fath 'Ali Shah his mother was a Georgian girl and it was his brother 'Abbas Mirza, whose mother was a Qajar princess, who became heir-apparent.

Other paintings by Jafar include a portrait of Karim Khan in the Shiraz Museum and a portrait of Nasr al-Din in the Ethnographic Museum, Tehran.

[See COLOUR PLATE]



Lot 86

CALLIGRAPHY AND ILLUMINATION

87 VELLUM QUR'AN LEAF. Text written in three lines on kufic script with diacritics in red and green, with illuminated devices in gold and colours, *the edges with slight tears, foxed* (193mm. by 265mm.) [Arabic, nineteenth century]

88 VELLUM QUR'AN LEAF. One leaf written in four lines of kufic script, diacritics in red and yellow, one illuminated floret, *one side rubbed, framed* (165mm. by 275mm.) [Arabic, ninth century]

89 QUR'AN LEAF. One leaf from a manuscript of the *Qur'an* written in 15 lines of Bihari script in black, one *sura* heading in white on an illuminated panel, circular device in margin, *waterstained, slight defects to margin* (525mm. by 310mm.) [India, Sultanate, sixteenth century]

90 QUR'AN LEAF. One leaf from a manuscript of the *Qur'an* written in 15 lines of Bihari script in black, illuminated device in margin, *waterstained, margin repaired* (525mm. by 310mm.) [India, Sultanate, sixteenth century]

** From the same manuscript as the preceding lot.

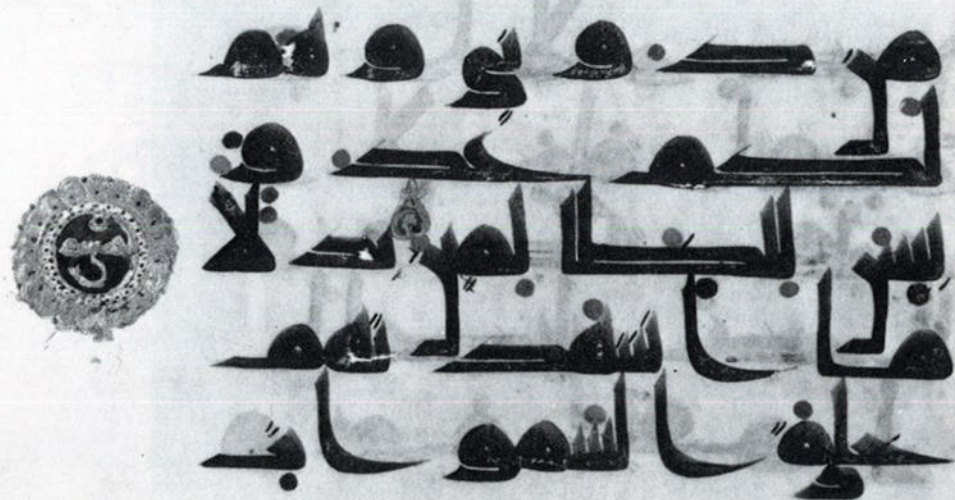
91 Decorated manuscript leaf. Text in four columns of *nasta'liq* script, headings in colours and gold, margins decorated with animals in gold, *laid down on card* (325mm. by 205mm.) [Persia, late sixteenth century]

92 QUR'AN LEAF. One leaf written in six lines of *kufic* script, diacritics in red and green, most words transcribed beneath in later *nashki* script, *one side torn, remargined and creased* (160mm. by 243mm.) [Arabic, ninth century]

93 VELLUM QUR'AN LEAF. One leaf written in nine lines of *kufic* script, the fifth line written in gold, diacritics in red, one illuminated device, *warped and rubbed, mounted with gilt floral borders, framed* (162mm. by 252mm.) [Arabic, ninth century]

94 QUR'AN LEAF. One leaf written in five lines of *kufic* script, with diacritics in red and green, with an illuminated device in gold and blue, *margins trimmed* (225mm. by 135mm.) [Arabic, ninth century]

[See ILLUSTRATION]



LOT 38

LOT 94

95 QUR'AN SECTION, AL-MAIDA, *Arabic manuscript on paper, 17 leaves, 9 lines to the page, written in nashki script, gold discs between verses, margins ruled in gold, one illuminated double-page heading in colours and gold, remargined, brown morocco, worn* (222mm. by 150mm.) [Turkey, late sixteenth century]

96 QUR'AN, *Arabic manuscript on paper, leaves, 15 lines to the page, written in nashki script by the scribe Hafiz Mustafa, gold discs between verses, margins ruled in gold and colours, illuminated devices in borders, one double-page illuminated heading in colours and gold, stained, brown morocco, worn* (155mm. by 95mm.) [Turkey, nineteenth century]

97 PAGE OF CALLIGRAPHIC EXERCISES, written in bold *nasta'liq* script, worn at edges, a few holes (186mm. by 245mm.) [Mughal, seventeenth century]

98 PANEL OF ILLUMINATION. Central oblong section with extracts from the *Qur'an* in bold white *kufic* script on blue ground with gold foliate decoration, with gold discs to either side, inner border of gold *naskhi* script and outer border of floral decoration, one ovoid and one circular panel of illumination in colours and gold to either side with floral and stellar designs within borders of small *naskhi* script, trimmed, some rubbing and splits, mounted on card (90mm. by 920mm.) [Persia, second half of fourteenth century]

99 ILLUMINATED HEADING of Khusraw and Shirin from Nizami's *Khamsa*, two leaves written in four columns of *nasta'liq* script with gilt interlinear decoration, headings in white on illuminated panels, borders with floral and foliate decoration in colours and gold, illuminated headpiece in colours and gold, in mount; and another (271mm. by 155mm.) [Shiraz, sixteenth century] (2)

100 QUR'AN LEAF. One leaf written in 12 lines of black and gold *muhaqqaq* script, illuminated discs between verses, margins ruled in colours and gold, *sura* heading in white on illuminated panel in colours and gold, illuminated medallions in margins, one tear (433mm. by 291mm.) [Persia, second half of sixteenth century]

101 QUR'AN LEAF. One leaf written in 12 lines of black and gold *muhaqqaq* script, illuminated discs between verses, margins ruled in colours and gold, *sura* heading in white on illuminated panel in colours and gold, illuminated medallions in margins (404mm. by 285mm.) [Shiraz, second half of sixteenth century]

** Each line of text on these *Qur'an* pages is written upon a separate panel of coloured paper.

102 TWO QUR'AN LEAVES. Two leaves written in 12 lines of alternate black and gold *muhaqqaq* script, illuminated discs between verses, margins ruled in colours and gold, illuminated medallions in margins, (434mm. by 292mm.) [Shiraz, second half of sixteenth century] (2)

103 THREE QUR'AN LEAVES. Three leaves written in 12 lines of *muhaqqaq* script in black and gold, illuminated discs between verses, margins ruled in colours and gold, illuminated medallions in margins, three lines on each leaf replaced, one leaf remargined, wormholes (437mm. by 292mm.) [Shiraz, second half of sixteenth century] (3)

104 TWO QUR'AN LEAVES. Two leaves written in 12 lines of *muhaqqaq* script alternate black and gold, *muhaqqaq* script, illuminated discs between verses, margins ruled in colours and gold, illuminated medallions in margins, both with tears on seventh line, some staining (434mm. by 292mm.) [Shiraz, second half of sixteenth century]

105 A collection of manuscript leaves, from works including Persian poetry, the *Qur'an* and historical texts, on paper, some defects (335mm. by 215mm. and smaller) [Persia, India and Turkey, sixteenth century and later] (a lot)

106 ILLUMINATED TITLE PAGE, from a manuscript of Nizami's *Layla u Majnun*, with one single page headpiece in colours and gold, text written in four columns of *nasta'liq* text, within borders of illuminated arabesque, *laid down on card*
(257mm. by 290mm.) [Persia, seventeenth century]

107 AN ALBUM OF PERSIAN CALLIGRAPHY, An album containing twenty-three specimens of *shaikasteh* script written in different hands, some with backgrounds decorated in gold (dated examples ranging from 1179 to 1186), some pages stained pink, coloured borders some with floral decoration in gold, concertina form, gold-dusted green lacquer covers, *spine defective*
(305mm. by 200mm.) [Persia, late eighteenth century]

108 SHIKASTEHE CALLIGRAPHY written in black on blue and brown grounds, *two pages from the same album with floral borders*
(243mm. by 172mm.) [Persia, early nineteenth century] (2)

109 ILLUMINATED HEADING. Two leaves written in four columns of *nasta'liq* script, margins ruled in colours and gold, headings in red, one illuminated headpiece in colours and gold *defective, remargined, in mount*; and another
(262mm. by 150mm.) [India, eighteenth century] (2)

110 ILLUMINATED HEADING. One leaf written in one column of *nasta'liq* script in red, blue and black, margins ruled in colours and gold, one illuminated heading in colours and gold, *in mount*; and another
(322mm. by 189mm.) [India, late eighteenth century] (2)

111 A PAGE OF NASTA'LIQ CALLIGRAPHY, written in two sizes of script, with panels of illumination in colours and gold, *mounted on an album page with floral decoration in colours and gold, not contemporary*, (162mm. by 112mm.) [Persia, sixteenth century]; AND A PAGE OF SHIKASTEHE CALLIGRAPHY written on a gold ground, *mounted on an album page with pink borders*, (145mm. by 110mm.) [Persia early nineteenth century]; and another (3)

112 A TURKISH FIRMAN, written with eight lines of text, headed by a *Tughra*, on paper, creased, some holes, addressed on reverse to Viscount John Lancaster (?).
(760mm. by 515mm.) [Turkish, 19th Century]

113 BISMALLAH written in *nashki* calligraphy, made up of Qur'anic text in minute script, *mounted on an album page with marbled paper borders, and gilt decoration*
(93mm. by 353mm.) [Turkey, mid-nineteenth century]

114 CALLIGRAPHY. A quatrain in *nasta'liq* script by Mohammed Ali Qastamuni, *from an album page mounted on card with paper marbled borders*
(112mm. by 125mm.) [Persia] dated 1342/1923

115 THREE QUR'AN LEAVES. Written in 9 lines of *bihari* script, illuminated florets between verses, coloured medallions and devices in margins, sura headings in white on illuminated panels, *some waterstaining*
(381mm. by 285mm.) [India, eighteenth century] (3)

116 THREE QUR'AN LEAVES. Written in 9 lines of *bihari* script, illuminated florets between verses, coloured medallions and devices in margins, sura headings in white on illuminated panels, *slight waterstaining*
(381mm. by 280mm.) [India, eighteenth century] (3)

ORIENTAL MANUSCRIPTS

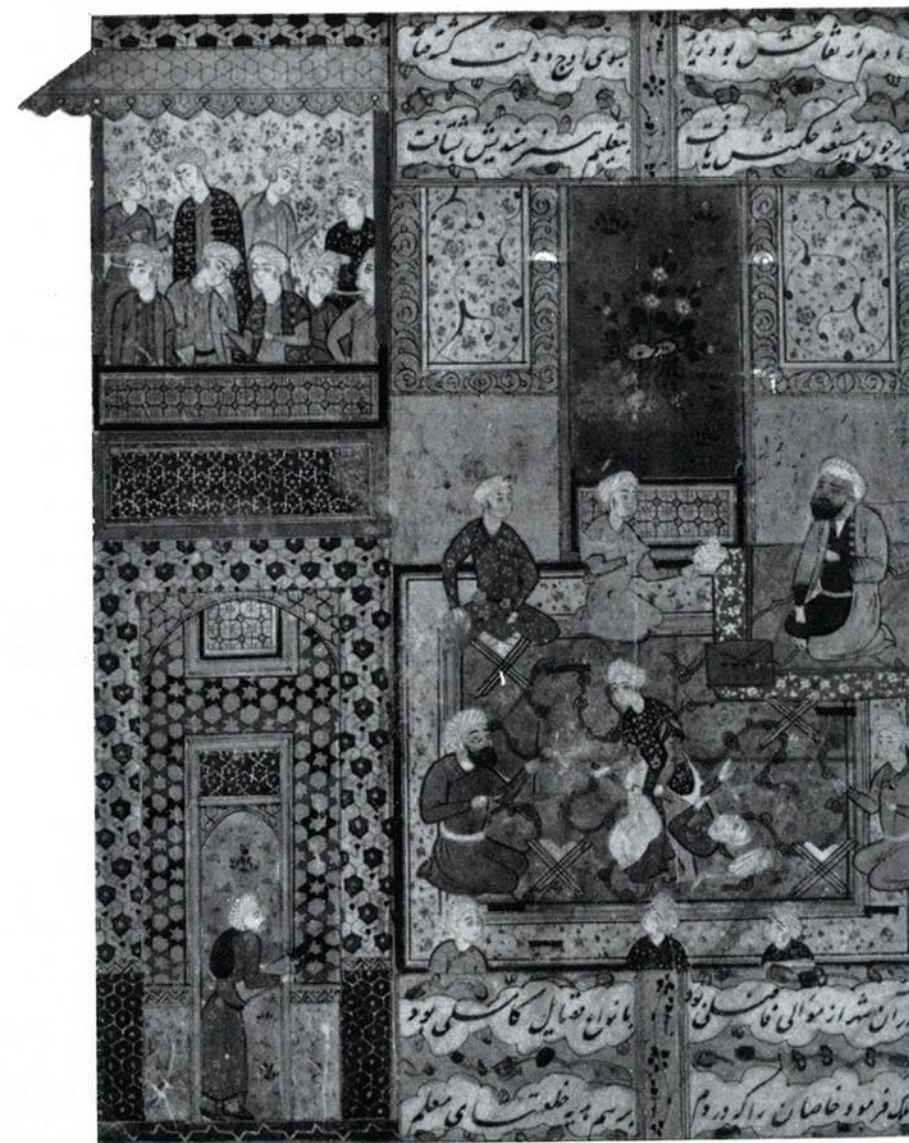
117 ASSAR. MIHR U MUSHTARI, PERSIAN MANUSCRIPT ON PAPER, 212 leaves, 12 lines to the page written in black in good nasta'liq in double gold-sprinkled panels ruled in colours and gold, a fine double-page illuminated heading preceded by a double miniature, the space between lines of the first two pages illuminated and several other leaves similarly decorated, illuminated headpieces throughout, 5 miniatures, their pages and facing pages enclosed within gold foliate borders with birds and animals, probably incomplete and lacking perhaps 6 MINIATURES, double frontispiece rubbed and retouched, the other miniatures also retouched but less damaged, some leaves split at rules, 19th century lacquered covers, binding damaged

(257mm. by 153mm.) [Shiraz, c. 1570-1580]

** The miniatures are listed below:

1. An indoor court scene.
2. An outdoor court scene.
3. A school scene.
4. Bihzad interceding for Badr and Mustari who are about to be beheaded.
5. Battle between Shah Kaywan and Qara Khan.

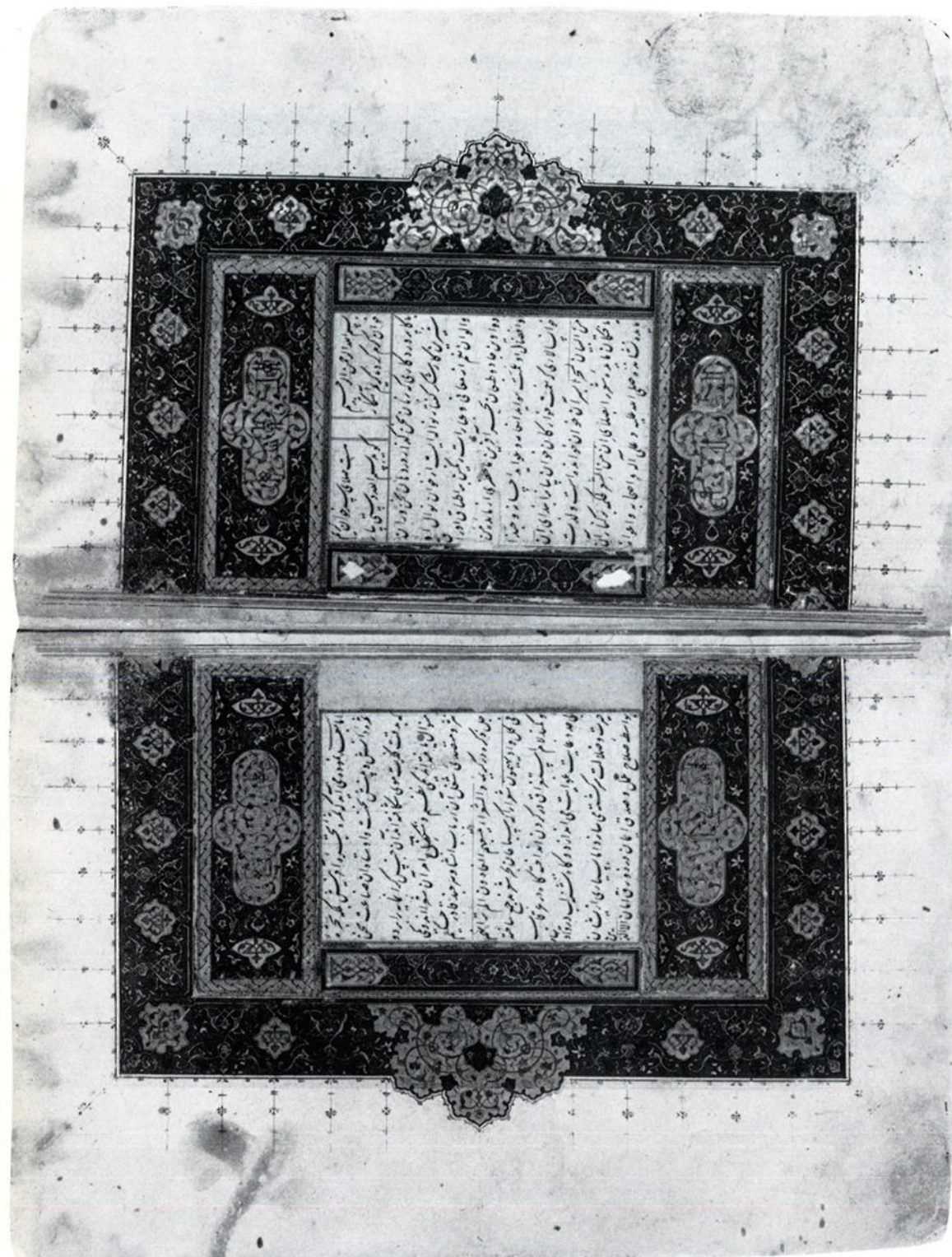
[See ILLUSTRATION]



Lot 117

118 JAMI. DIWAN, Persian manuscript on paper leaves, 17 lines to the page, written in three columns of neat nasta'liq script, double intercolumnar rules in gold, margins ruled in blue and gold, headings in colours, outer borders with diagonal text on three sides, ONE DOUBLE-PAGE ILLUMINATED HEADING in colours and gold, two further pages with small panels of illumination in colours and gold, some staining, Qajar laquer binding with floral sprays, inside red with gilt decoration, slightly chipped, (240mm. by 165mm.) [Herat] 910/1504

[See ILLUSTRATION]



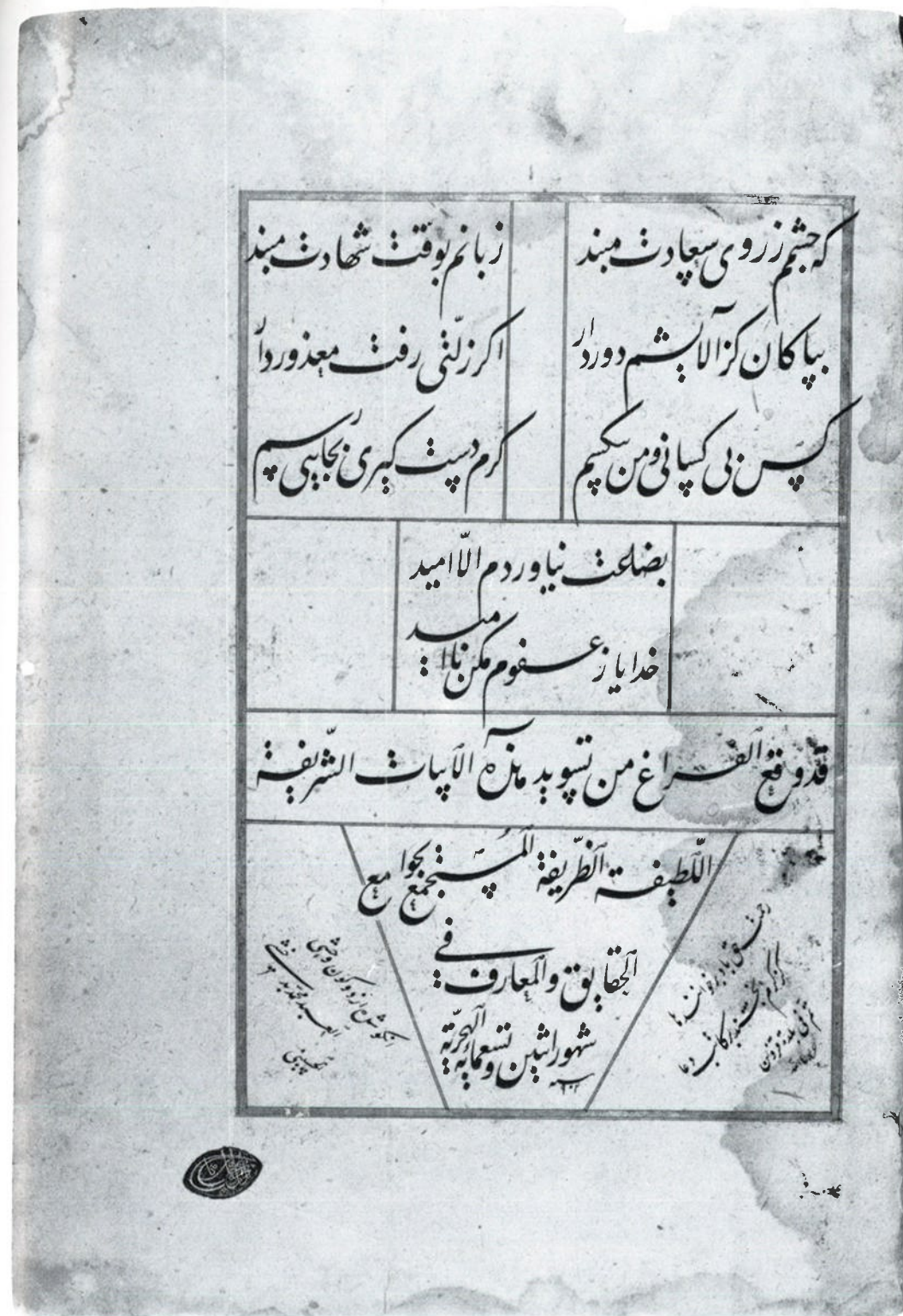
Lot 118

118A BUSTAN. SA'DI, PERSIAN MANUSCRIPT ON PAPER, 29 leaves, 9 lines to the page, written in two columns of fine nasta'liq script by the scribe MOHAMMED BADAQSHI AL-HUSAYNI on gilt-sprinkled paper, with inter-columnar rules and margins in gold, one heading in blue the remainder in gold, waterstaining affecting text area in places, early nineteenth century black morocco with ropework border in paper onlay and painted floral decoration, worn (345mm. by 245mm.) [Turkey] dated 902/1496

[See ILLUSTRATION]

119 NIZAMI. LAYLA AND MAJNUN, HAFT PAYKAR, ISKANDERNAMA, Persian manuscript on paper, 44 leaves, 22 lines to the page, written in four columns of nasta'liq script, with intercolumnar rules, margins ruled in colours, three illuminated headpieces in colours and gold, twenty miniatures, in provincial Persian style, miniatures enlarged over text above and below, some retouching, many leaves with miniatures have been re-margined, staining, some leaves loose, brown morocco with central medallion and corner-pieces, rubbed (285mm. by 170mm.) [Persia late seventeenth century]

119A QUR'AN SECTION. Arabic manuscript on paper, 52 leaves, 5 lines to the page, written in bold nashki script, florets between verses, illuminated devices in colours and gold, one illuminated headpiece in colours and gold, black morocco with central medallion and cornerpieces, worn (207mm. by 160mm.) [Mamluk, fifteenth century]





Lot 120

AN ILLUSTRATED EROTIC TURKISH MANUSCRIPT DATED 1187/1773

120 SHAYKH MUHAMMAD IBN MUSTAFA AL-MISRI. TUHFET UL-MULK (a Turkish translation of *Ruju as-Shaykh ila sibah*), Turkish manuscript on paper, 206 leaves, 29 lines to the page written in one and two columns of *nasta'liq* script, headings in red, with double inter-columnar rules in red, margins ruled in red, FOUR ILLUMINATED HEADPIECES with-gold floral decoration and EIGHTY-FIVE HALF AND WHOLE-PAGE MINIATURES IN TURKISH STYLE, one printed map of the world inset, each illustrated page on vellum, with several vellum leaves laminated onto paper, foliated in Persian throughout, the date 1232 A.H. added later on colophon page, margins slightly soiled, many gatherings loose, red morocco gilt, each cover with a shaped panel of padded black morocco, binding detached (324mm. by 212mm., text area 251mm. by 118mm., and miniatures 304mm. by 181mm., and less) [Turkey] dated 1187/1773

** Although the name of the patron has not been included in this manuscript it is clear from the volume and the quality and quantity of miniature paintings that it was commissioned by a member of the nobility.

The contents of the text are summed up by a free translation of the title "A Shaykh remembers his youth", namely a collection of fanciful reminiscences of the adventures and romances of an inquisitive man.

The date given in the colophon of this manuscript is 1187/1773 but one of the miniatures on f.81a bears the date 1214/1799, which would indicate that the manuscript took many years to complete.

[See COLOUR ILLUSTRATION]

121 QUR'AN SECTION, Arabic manuscript on paper, 32 leaves, 7 lines to the page, written in *nashki* script, gold discs between verses, margins ruled in black and gold, one headpiece in gold with an abstract floral surround in colours, repaired, olive green morocco, with floral stamped central medallion and gilt borders (242mm. by 170mm.) [Turkey, late sixteenth century]

122 QUR'AN SECTION, Arabic manuscript on paper, 3 leaves, 11 lines to the page written in clear *nashki* script, illuminated florets between verses, one illuminated panel in colours and gold, margins ruled in gold, illuminated medallions in borders on pink ground, marbled paper covers; and another (263mm. by 178mm.) [Turkey, eighteenth century] (2)

123 QUR'AN, Arabic manuscript on paper, 236 leaves, 19 lines to the page, written in *nashki* script by the scribe ibn Mohammed Bashir Mahmud, lozenge shape motifs in colours and gold between verses, headings in red on panels of gold and colours, margins ruled in gold and blue, illuminated devices in colours and gold in margins, one double-page illuminated heading in colours and gold, four full-page diagrams, contemporary lacquer binding with floral decoration, slightly rubbed (142mm. by 82mm.) [Qajar] dated 1277/1860

124 QUR'AN, Arabic manuscript on paper, 82 leaves, 31 lines to the page, written in small nashki script, gold discs between verses, margins ruled in gold, ONE DOUBLE-PAGE ILLUMINATED HEADING, in colours and gold, headings in white on gold panels, borders decorated with gold foliate arabesques, rubbed, contemporary floral lacquer binding (180mm. by 97mm.) [India, early nineteenth century]

125 QUR'AN ARABIC MANUSCRIPT ON PAPER, 430 leaves, 11 lines to the page, written in good regular nashki script, gold florets between verses, sura headings in gold with gilt decoration beneath, margins ruled in gold, one double-page sixteenth century illuminated heading in colours and gold probably not the original, text on the first two pages a later replacement, remargined throughout, waterstaining affecting text area, red morocco with central gilt floral medallions (260mm. by 165mm.) [Persia, late fifteenth/sixteenth century]

125A QUR'AN, ARABIC MANUSCRIPT ON PAPER, 314 leaves, 24 lines to the page, written in twelve lines of black nashki script and twelve lines of red nasta'liq script, gold discs between verses, margins ruled in gold, headings in red on panels of gold and blue, illuminated devices in gold and colours in borders, ONE DOUBLE-PAGE ILLUMINATED HEADING in colours and gold, contemporary floral lacquer binding (130mm. by 80mm.) [Qajar] dated 122(0)/180(5)

126 QUR'AN. Arabic manuscript on paper, 190 leaves, 22 lines to the page, written in nashki script, gold discs between verses, sura headings, in colours on gold panels, margins ruled in gold and black, illuminated medallions in borders, one double page illuminated heading, in colours and gold, some staining in borders, floral lacquer binding, defective, in a perspex case (123mm. by 75mm.) [Qajar, first half of the nineteenth century]

126A ANTHOLOGY OF POETRY, INCLUDING WORKS BY JAMI AND SA'DI, Persian manuscript on paper, 142 leaves, 8 lines to the page written in neat nasta'liq script, couplets written in two columns of diagonally arranged panels, double intercolumnar rules in gold, gilt interlinear decoration, margins ruled in gold and colours, TWO FINE DOUBLE-PAGE ILLUMINATED HEADINGS in gold and colours, red morocco with gilt-stamped medallions (165mm. by 90mm.) [Qajar, third quarter of nineteenth century]

127 KITAB TUHFAT AL-HUSAYNI, Persian manuscript on paper, 205 leaves, 2 blanks, 4 additional leaves of later commentary, 18 lines to the page, written in good nasta'liq by the scribe al-Husayni, margins ruled in gold and colours, headings in red, headpieces in illumination and colours, THREE FINELY ILLUMINATED HEADINGS in colours and gold, contemporary painted lacquer binding with floral cartouches enclosed within several borders of floral arabesques, in colours and gold, inside covers orange with painted gold decoration, red morocco spine (342mm. by 225mm.) [Qajar, c. 1860]

[See ILLUSTRATION]



LOT 127

A FINE MID-SIXTEENTH CENTURY TURKISH QUR'AN

128 QUR'AN, ARABIC MANUSCRIPT ON PAPER, 302 leaves, 5 end leaves, 11 lines to the page, written in two sizes of nashki script, the three lines of larger script written in black and gold on hatched panels, florets in gold and colours between verses, inter-columnar rules in gold, margins ruled in gold and colours, illuminated devices of circular and pear-shaped form in colours and gold in margins, sura heading written in blue on gold illuminated panels, FINE ILLUMINATED DOUBLE-PAGE HEADING in colours and gold, ONE FULL-PAGE ILLUMINATED HEADING at end, a final illuminated page is apparently missing, rather waterstained throughout, red morocco with central medallions and cornerpieces in gilt decorated onlay (305mm. by 225mm.) [Turkey, mid-sixteenth century]

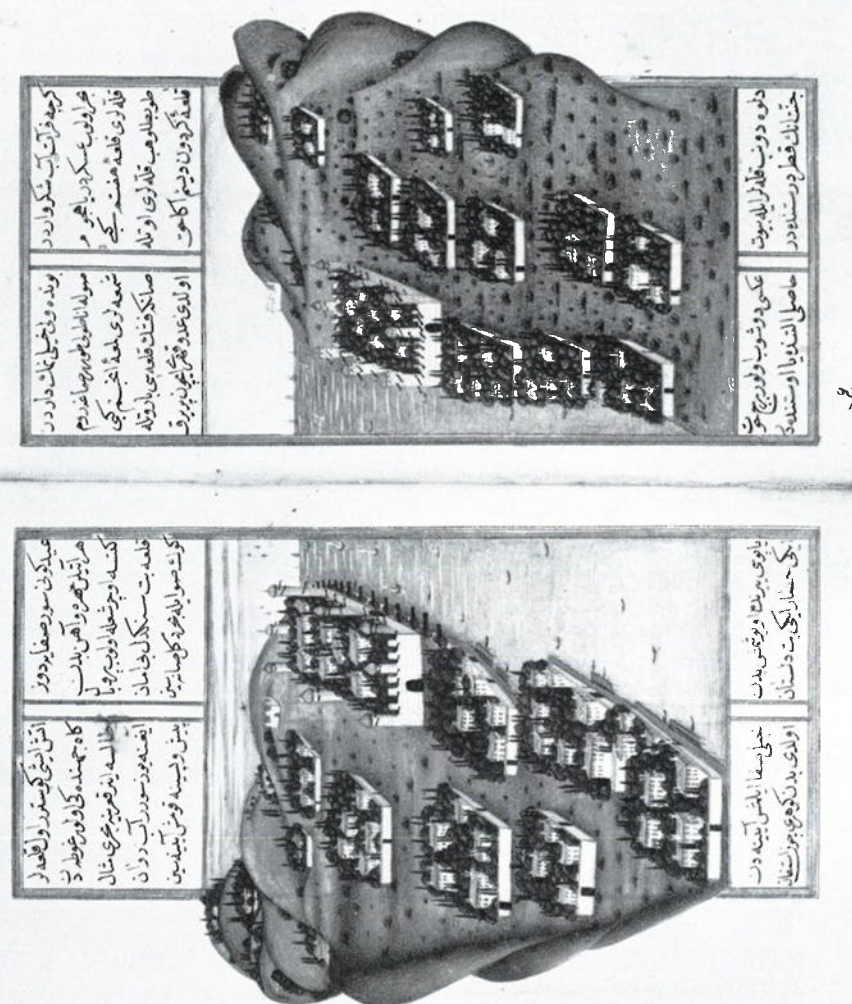
[See COLOUR ILLUSTRATION]



- 129 THEOLOGICAL TREATISE. *Arabic Manuscript on paper, 207 leaves, twenty-five lines to the page, written in nashki script in black and red, margins ruled in red, some notes in margins, stained, brown morocco with central medallions, worn*
(212mm. by 145mm.) [Turkey], dated 1157/1744

- 130 ATAI. DIWAN, *Turkish manuscript on paper, 220 leaves, 23 lines to the page, written in double columns of nashki script, intercolumnar rules in gold, margins ruled in gold, heading in red, four illuminated headpieces in colours and gold, 30 contemporary Turkish miniatures, many of erotic nature, contemporary black morocco with central stamped medallion of arabesque on a gold ground, flap missing*
(258mm. by 145mm.) [Turkey, dated 10th Rabi II 1151]

[See ILLUSTRATION]



131 QUR'AN SECTION, SURA XIX, ARABIC MANUSCRIPT ON PAPER, 8 leaves on paper, 9 lines of good nashki script to the page, ONE ILLUMINATED HEADPIECE in colours and gold containing floral decoration and two angels, margins ruled in gold, and decorated with floral arabesques in gold, each margin containing a figurative miniature, binding of red velvet, the upper cover with openwork medallion representing the Resurrection (245mm. by 180mm.) [Turkey] dated 1166/1752

** A very rare example of Qur'anic text with contemporary illustrations. The manuscript was apparently produced in Eastern Turkey and the illustrations are probably the work of an Armenian artist

The illuminated headpiece at the beginning of the text contains a floral illustration on a blue ground and the figures of two angels emptying golden vessels. The miniatures which are in the outer margin of each text page are as follows:

1. The Blessed Virgin Mary
2. The Christ Child seated amidst flowers
3. A standing lady
4. An Apostle holding a bible
5. A female saint carrying a wreath with a small goat beside her
6. A rose bush with a bird perched on a branch
7. A floral group
8. An Apostle carrying a bible and wearing a moustache
9. An Apostle, perhaps Saint Paul
10. Saint Helen or Mary Magdalen holding a cross and a covered vessel
11. The Domicion without the Virgin
12. Saint George and the dragon
13. A female saint and a lady companion being tempted by little red devils, she reaches out for a martyr's crown
14. Christ with the Virgin Mary(?)

[See COLOUR ILLUSTRATION]



132 DALAIL AL-KHAIRAT, *Arabic manuscript on paper*, 89 leaves, 11 lines to the page, written in one column of nashki script by the scribe Mustafa al-Kuz al-Husari, with gold discs between verses, with illuminated panels, margins ruled in gold and black, one illuminated headpiece, TWO MINIATURES of the mosques at Mecca and Medina, commentaries in margins, brown morocco with central medallion and corner-pieces stamped in gold (170mm. by 115mm.) [Turkey] dated 1169/1755

133 ABU ABDULLAH MOHAMMED IBN SULEIMAN AL-JASOULY. Book of prayers, ARABIC MANUSCRIPT on paper, sixty-seven leaves, thirteen lines to the page, written in nashki script by the scribe MUS AL-WAHABI the student of al-Sayyid Husayn better known as Rashid Effendi, margin rules in gold and colours, circular gold medallions in text, headings in white on gold panels, two illuminated headpieces in colours and gold, many notes written diagonally in margins, DOUBLE-PAGE MINIATURE of the precincts and interior of a mosque, paper slightly stained, some leaves loose, and rubbed, brown morocco, worn and defective (165mm. by 115mm.) [Turkey] dated 1196/1781

134 TASHIL AL-FAWA'ID WA-TAKMIL AL-MAQASSID (Treatise on the Arabic language), *Arabic manuscript on paper*, 118 leaves, 15 lines to the page written in one column of nashki script with commentaries in the margins, margins ruled in gold and black, one illuminated headpiece with colours, a note of ownership on fly-leaf is dated 1178H, olive morocco, central medallion stamped in gold and red, good condition (230mm. by 136mm.) [Turkey, eighteenth century]

135 QU'RAN. ARABIC MANUSCRIPT on paper, 302 leaves, 16 lines to the page, written in nashki script by the scribe DERWISH MOHAMMED IBN ISMAIL, gold discs between text, margins ruled in gold and black devices in gold and colours in margins, panels of gold illumination between suras, double-page illuminated heading in colours and gold, several leaves loose, waterstained, some tears, brown morocco with central medallions and corner pieces, worn (170mm. by 111mm.) [Madorna [Turkey?] dated 1221/1806]

136 QU'RAN. ARABIC MANUSCRIPT on paper, 147 leaves, 17 lines to the page, written in nashki script, illuminated florettes between verses, margins ruled in gold, with illuminated medallions and devices in margins, sura headings in white on panels illuminated in colours and gold, ONE DOUBLE PAGE ILLUMINATED HEADPIECE, in good condition, brown morocco with gilt stamped borders, medallions and cornerpieces (138mm. by 90mm.) [Turkey] dated 1228/1813

137 QU'RAN. ARABIC MANUSCRIPT on paper, 303 leaves, 15 lines to the page, written in nashki script, illuminated discs between verses, sura headings in white on gold panels, illuminated medallions in margins, ONE DOUBLE PAGE ILLUMINATED HEADPIECE, name of scribe erased in colophon, brown morocco, blind stamped (181mm. by 120mm.) [Turkey], dated 1242/1826

138 BOOK OF PRAYERS AND EXTRACTS FROM THE QU'RAN, *Arabic manuscript on paper*, 135 leaves, 11 lines to the page, written on one column of nashki script by the scribe Muhammad known as Helmi, gold discs between verses, headings on illuminated panels, margins ruled in black and gold, one illuminated heading with colours, FOUR FULL PAGE DIAGRAMS and illustrations of emblems, including the names of the four pious Caliphs' religious names and members of the prophet's family, some pages loose, contemporary red morocco with gold stamped central medallion and borders, one cover defective (140mm. by 95mm.) [Turkey, nineteenth century]

139 FIRDAUSI. SHAHNAMA, PERSIAN MANUSCRIPT, 591 leaves, (text incomplete and disturbed, preface bound in with other leaves at end), four columns, 25 lines written in nasta'liq script within coloured rules, headings in red, three single-page illuminated headings in gold and colours, other illuminated pages imperfect or replaced, FIFTEEN MINIATURES IN MUGHAL STYLE, many rubbed or flaking, drawings supplied in some of spaces intended for further miniatures, black morocco, painted medallions and pendants, worn and defective (305mm. by 200mm.) [Deccan, seventeenth century]

** The subjects of the miniatures are as follows:

1. Zahhak enthroned, entertained by girl musicians
2. Death of Zahhak
3. Faridun enthroned, entertained by girl musicians
4. The three sons of Faridun with their princesses
5. The murder of Iraj
6. The battle between Tur and Minuchihr
7. The battle between Salm and Minuchihr
8. Rustam kills the white elephant
9. A prisoner executed by Afrasiyab
10. A prisoner executed by Afrasiyab
11. Khay Qubad enthroned
12. The combat between Rustam and Afrasiyab
13. Khay Kaus enthroned
14. Rakhsh kills a lion while Rustam sleeps
15. Rustam slays a dragon with the aid of Rakhsh

140 QUR'AN, Arabic manuscript on paper, 561 leaves, 11 lines to the page written in nashki script by the scribe Sultan Ahmad ibn Hafiz 'Ali Muhammad, gold discs between verses, margins ruled in blue and red, devices in margins in gold and colours, headings in red, one double-page illuminated heading in colours and gold, double-page illumination in gold with floral decoration, stained, brown morocco with blind stamped central medallion and corner-pieces, worn
(220mm. by 150mm.) [India] dated 1266/1849

141 A MINIATURE QUR'AN. Arabic manuscript on paper, 111 leaves, 19 to the page, written in nashki script, margins ruled in gold, floral illumination at the beginning and end, contemporary painted lacquer portraits with inside covers of Ali and the Prophet, outside covers with floral decoration, covers loose, slightly flaked, modern case
(diameter 350mm.) [Turkish, mid-nineteenth century]

142 A book of prayers. Arabic manuscript on paper, 98 leaves, 7 lines to the page, written in nashki script, margins ruled in gold, in a base-metal binding with covers moulded with scenes of the Crucifixion and the Resurrection
(105mm. by 75mm.) [Turkey, nineteenth century]

143 QUR'AN. ARABIC MANUSCRIPT on paper, 314 leaves, 15 lines to the page, written in nashki script by the scribe IBRAHIM IBN AL-HAJ OMAR AL-HARBUTI, margins ruled in gold and blue, circular gilt medallions between sentences, illuminated devices in margins, double-page illuminated heading and illuminated colophon, headings in white on gold panels, some leaves loose, corners of pages thumbled, contemporary morocco gilt binding, worn
(192mm by 132mm.) [Turkish] dated 1277/1860

144 DALAIL AL-KHAIRAT, ARABIC MANUSCRIPT on paper, 105 leaves, 11 lines to the page, written in nashki script by the scribe MOHAMMED AL-FAWZI the student of Mohammad Emir al-Wahbi, margins ruled in gold and black, discs in text in gold and colours, marginal devices in gold and colours, notes in margins, headings in white and colours on gold panels, four single-page illuminated headings, five illuminated spandrels, two miniatures showing the interior of a mosque, some staining, blind stamped red morocco with central paper-overlay medallions, slightly worn
(166mm. by 106mm.) [Turkey] dated 1285/1868

145 QU'RAN. ARABIC MANUSCRIPT on paper, 304 leaves, 15 lines to the page, written in black nashki script, discs in gold and colours in text, margins ruled in gold and colours, devices in margins in gold and colours, headings in red within gold panels, one double-page illuminated heading in gold and colours, some leaves loose, slight discoloration, colophon missing, blind stamped brown morocco with central medallions and spandrels, defective
(235mm. by 152mm.) [Turkish, late nineteenth century]

146 QUR'AN, Arabic manuscript on paper, 305 leaves, 15 lines to the page, written in nashki script, gold discs with red between verses, margins ruled in gold and red, headings in white on gold panels, one double-page illuminated heading, slightly stained, brown morocco, worn
(167mm. by 107mm.) [Turkey, nineteenth century]

147 Lithographed Text. Akhbarnama or Qissas al Anbia (Life of the Prophets), with seventy-eight lithographed illustrations, in four columns and eighteen lines of nasta'liq script, half calf marbled boards
(285mm. by 175mm.) [Tabriz] dated 1267/1850

148 QU'RAN. ARABIC MANUSCRIPT on paper, 303 leaves, 15 lines to the page, written in nashki script by the scribe OSMAN SADI, gold discs between text, margins ruled in colours and gold, devices in margins in gold and colours, headings in white on gold panels, colophon illuminated with gold and colours, double-page illuminated headings in gold and colours with floral motifs, slight discoloration, blind-stamped brown morocco, with central medallions and spandrels, flap missing
(175mm. by 108mm.) [Turkey] dated 1297/1879

149 KITAB AL-INGIL AL-SHARIF (The Four Gospels), Arabic manuscript on paper, 186 leaves, 17 lines to the page written in nashki script by the scribe Jabrail ibn Constantine al-Hamawi ibn al-Mutran Gregorius, red dots between verses, margins ruled in red, headings in red script, illuminated headpiece at beginning of each Gospel, FOUR FULL PAGE PORTRAITS OF THE EVANGELISTS on opposite side of page, slightly rubbed and foxed, red morocco, central ornaments in centre with four fleurons, similar motif repeated in corners, ribbed spine with quatrefoil medallions and scrolled motifs, good condition (156mm. by 97mm.) [Syria] dated Friday 16th April, A.D. 1755

** The scribe describes himself as coming from the town of Hama, suggesting that the manuscript was written there. A binding from the same bindery was in the Philipps collection (MS.2359) sold in these rooms 26th November, 1968, where a Damascus provenance is suggested.

149A DALAIL AL KHAIRAT, Arabic manuscript on paper, 179 leaves, 7 lines to the page written in bold nashki script on gold sprinkled paper, gold discs between verses, margins ruled in gold and colours, illuminated devices in borders, two illuminated headpieces in colours and gold, two double-page illuminated borders in gilt and colours with foliate and floral decoration, brown morocco, defective (249mm. by 145mm.) [Deccan, early eighteenth century]

150 Philosophical Deliberations on Religious Matters, Arabic manuscript, on paper, 124 leaves, fifteen lines to the page, written in black nashki script possibly by Sheik ibn Ali Shibab, margins ruled in gold and colours, some leaves loose, black morocco, worn (250mm. by 150mm.) [Kashmir, nineteenth century]

150A HAFIZ. DIWAN, Persian manuscript on paper, 216 leaves, 14 lines to the page, written in double columns of nasta'liq script, double intercolumnar rules in gold, headings in panels with floral decoration, margins ruled in gold, one illuminated headpiece, 41 miniatures in Kashmiri style, floral lacquer borders (135mm. by 84mm.) [Kashmir, dated 1191/1777]

151 FIRDAUSI. SHAHNAMEH, Persian manuscript on paper, 626 leaves, 23 lines to the page written in nasta'liq script in four columns, intercolumnar rules in colours, margins ruled in gold and colours, headings in red on gold decorated panels, one half-page illuminated heading in colours and gold, 52 miniatures, some staining, contemporary floral lacquered binding, slightly chipped (365mm. by 200mm.) [Kashmir, c. 1840]

151A PERSIAN DICTIONARY, Persian manuscript on paper, 678 leaves, incomplete, 15 lines to the page written in one column of nasta'liq script, margins ruled in colours and gold, some discoloration, a few leaves repaired, half morocco, worn (249mm. by 142mm.) [India, eighteenth century]



152 UNIDENTIFIED TEXT in prose and poetry, *Persian manuscript on paper*, 382 leaves, 14 lines to the page written in one column of *nasta'liq* script, headings in red, coloured margin rules, one illuminated double-page heading in colours and gold, FIFTY-TWO CONTEMPORARY MINIATURES in *Kashmiri* style inset, black morocco cracked and rebaked (miniatures 159mm. by 95mm., text area 176mm. by 88mm.)

[*Kashmir*, mid-nineteenth century]

152A NIZAMI. KHUSRAW AND SHIRIN, and the first part of the *Iskandernama*, 189 leaves, 21 lines to the page, written in four columns of *nasta'liq* script, double-inter-columnar rules in gold, margins ruled in gold, headings in red, one illuminated headpiece, 41 miniatures in *Kashmiri* style, floral lacquer binding, inside covers with single flowering plants, chipped (295mm. by 178mm.) [*Kashmir*] dated 1244/1828

PERSIAN AND KASHMIRI LACQUER

153 PERSIAN LACQUER BOOKCOVER, the front with flowers including roses and irises on gilt-sprinkled brown ground, the reverse with a spray of flowers on red ground, slightly chipped (265mm. by 165mm.) [*Qajar*, mid-nineteenth century]

The Property of Mrs. M. Wignal

154 PERSIAN LACQUER PEN-BOX (*qalamdan*), the top, and sides with birds among branches of flowers and foliage, including roses and hyacinths, on gilt-sprinkled ground, drawer and underside red with gilt decoration (length 215mm.) [*Qajar*, c. 1800]

Various Properties

155 PERSIAN LACQUER PEN-BOX IN THE STYLE OF NAJAF. The top with three panels depicting Shaykh San'an and the Christian maiden, a youth paying court to a naked girl and a woman with two attendants in a garden, the sides with four panels of partially clad girls in a landscape addressing a maiden, with six oval portraits of girls and youths, underside and drawer with gilt decoration on red ground, slightly chipped (length 223mm.) [*Qajar*, 1840-50]

156 PERSIAN LACQUER PEN-BOX, the top with profuse floral sprays including the iris, rose and poppy with three birds perched amid them, with a border of curvilinear motifs on a black ground, the sides with similar birds amid hazelnuts and flowers, the drawer and underside with gilt decoration on a black ground, slightly chipped, (length 300mm.) [*Qajar*, c. 1850]

The Property of a Gentleman

157 A LARGE PERSIAN LACQUER PANEL. With a central medallion depicting youths and maidens carousing upon a terrace, red spandrels with gilt decoration, outer borders of floral decoration and panels of white *nasta'liq* script on coloured grounds (88cm. by 59cm.) [*Qajar*, late nineteenth century]

Various Properties

158 A FINE PERSIAN LACQUER CASKET, the top depicting Fath 'Ali Shah leading the Persian army into battle, the rim of the lid with cusped medallions with single and joint portraits of young men and women, on gold ground with floral decoration, the sides with crowned princes and attendants hunting deer, wild boars and lions, in a landscape, the inside lid with Fath 'Ali Shah spearing a deer beside a stream, the rim with buildings in several landscapes, underside red with gilt floral decoration, *surface cracked* (296mm. by 425mm.) [Qajar, c. 1830]

** For comparison see sale in these rooms 14th April 1976, lot 374.

[See ILLUSTRATION]

159 A PERSIAN LACQUER PANEL depicting Yusuf enthroned at a banquet, *nasta'liq* inscription on painted surface, slightly worn, mounted on a contemporary cloth binding (205mm. by 320mm.) [Qajar, mid-nineteenth century]

159A A lacquer box of circular form with painted floral decoration (diam. 190mm.) [Kashmir, late nineteenth century]

160 PERSIAN LACQUER PANEL. A mother seated upon a throne with a naked child upon her lap, an elderly man kneeling before them, two maids behind, a page with horse to right, in a landscape with stream in foreground, with elaborate inner border of floral and arabesque decoration on coloured grounds, outer border of white *nashki* script, gilt decoration on brown ground reverse (344mm. by 433mm.) [Qajar, second half nineteenth century]

160A A PERSIAN LACQUER PEN-BOX, the top with a scrolling arabesque motif, the sides with similar decoration, the drawer and underside plain, chipped (length 215mm.) [Qajar, c. 1860]





Lot 164

161 A PERSIAN LACQUER CASKET, the top depicting a prince seated with a princess with their courtiers and attendants around, the rim of the lid with hunting scenes, the sides with scenes of mullahs in discussion and women entertaining themselves, some discoloration, slightly chipped, (165mm. by 325mm.) [Qajar, c. 1860]

162 PERSIAN LACQUER PEN-BOX, the top with three panels depicting a mother with a child upon her lap and two young maidens above and below, the sides of an elderly man kneeling before a young woman, with four oval portraits of young girls, underside red with silver decoration, slight discoloration and rubbing (length 182mm.) [Qajar, c. 1840]

163 A PERSIAN LACQUER PEN-BOX, the top with three panels of two dervishes tending a sick man, a maiden holding a text before a kneeling man, two dervishes before a herd of swine, the sides with four panels depicting landscapes, Khusraw staring at Shirin, Shirin visiting Farhad, underside and drawer with gilt floral decoration on red ground, lacquered surface cracked,

** Upon a note with this pen-box is inscribed 'Penbox, given to Kathleen Murdoch Smith at the time when the Shah of Persia presented a Sword of Honour to her father, Sir Robert Murdoch Smith . . . March 21st, 1885.

164 A PERSIAN LACQUER PANEL BY MUHAMMAD HADI. The top with an exotic arrangement of flowers including roses, carnations, primroses and a hyacinth, also with hazelnuts, with a nightingale perched in the centre, on a red ground, within a double border of floral and foliate decoration, the reverse with a prince and his entourage visiting a holy man in a landscape, within similar borders, the reverse side slightly chipped [Persia, late eighteenth century]

** For a discussion of the work of this artist, see B. W. Robinson, *Persian Miniature Painting*, Victoria and Albert Museum, London, 1967, p. 78, no. 94

[See ILLUSTRATION]

165 Persian lacquer, pen-box, the top with three youths before a mullah in a landscape, the sides with maidens standing before trees, *underside black*,
(length 265mm.) [Persia, twentieth century]

166 PERSIAN LACQUER PEN-BOX, the top with a medallion of a woman in a red dress, the borders and sides with floral decoration on black and gold grounds, *underside and drawer red, slight discoloration*
(length 230mm.) [Qajar, third quarter of the nineteenth century]

167 A pair of Persian lacquer book-covers, with blossoms and foliage contained within rows of conjoined medallions, *the underside red with gilt decoration*
(236mm. by 175mm.) [Persia, late nineteenth century]

168 A painted lacquer Bowl with floral decoration, (diam. 228mm.), and a painted lacquer Frame with floral decoration, (282mm. by 236mm.)
[Kashmir, c. 1900] (2)

169 A painted lacquer Vase decorated with lobed medallions containing floral motifs, (height 280mm.); another similar.
[Kashmir, c. 1900] (2)

170 A painted lacquer Vase decorated with floral sprays, with two attached handles, (height 412mm.); three painted lacquer Boxes and a painted lacquer Vessel with cover, (length 265mm and smaller)
[Kashmir, c. 1900] (5)

171 PERSIAN LACQUER PEN BOX. The top and sides with romantic poetical scenes interspersed with oval medallions containing portraits of maidens, *with a metal inkwell and spoon, the drawer with gilt decoration on a red ground, slightly chipped*
(length 235mm.) [Qajar, c. 1830] (3)

172 A pair of painted lacquer book covers, with battle scenes, one with Nadir Shah confronting the Moghul Emperor, *slightly crackled*
(195mm. by 312mm.) [Persia, late nineteenth century] (2)

173 PERSIAN LACQUER MIRROR-CASE. The lid with Yusuf entering Zulaykha's chamber, *the reverse with a maiden and her attendants, the reverse of the case with Yusuf and Zulaykha seated with companions, the borders and sides with gilt decoration on a dark ground, slightly chipped mostly at corners*
(226mm. by 176mm.) [Qajar, c. 1840] (2)

174 A PERSIAN LACQUER PEN-BOX, decorated with chickens, birds and rabbits amid a surround of blossoms, the lid with a central medallion containing a European-style pastoral scene, *with a silver inkwell, the drawer with gilt foliate decoration on a red ground*
(length 215mm.) [Qajar, c. 1880]

175 A painted lacquer pen-box decorated with birds and flowers; a painted cigar-case decorated with demons,
(length 265mm. and smaller) [Kashmir, c. 1900] (3)

176 Painted lacquer book-cover, depicting a battle scene with fierce fighting in the centre, *rubbed*
(250mm. by 377mm.) [Qajar, nineteenth century]

177 A painted lacquer panel with a scene of the Emperor Akbar enthroned with other courtiers, *one side defective, with a border of script*
(360mm. by 540mm.) [Kashmir, early twentieth century]

178 A lacquer binding with central floral medallions and borders in colours and gold, inside covers red, *crackled, flaking, spine defective*
(327mm. by 240mm.) [Kashmir, nineteenth century]

179 A PERSIAN LACQUER MIRROR-CASE WITH BARBER'S INSTRUMENTS, IN THE STYLE OF ALI ASHRAF. The lid with roses and other flowers inhabited by birds and butterflies, the underside with the same design on a red ground, the inside of the lid with narcissus flowers and butterflies, sliding drawer with indent compartments containing nine instruments including a comb and scissors, *mirror replaced*

(245mm. by 172mm.) [Qajar, early nineteenth century] (1)

[See ILLUSTRATION]

The Property of a Gentleman

180 A PERSIAN LACQUER PEN-BOX the top and sides with oval panels containing the portraits of Shaykhs, dervishes and mullahs including Shaykh Abul-Hasan, Shaykh Sadi, Tuti-shah and Hafiz, the drawer and underside with gilt decoration on a black ground, with cotton cover (length 210mm.) [Persia] dated 1300/1882

181 A PERSIAN LACQUER PEN-BOX, the top with an arrangement of flowers birds and two medallions containing portraits of ladies, the sides with hazelnuts, birds and similar medallions, the drawer and underside with gilt decoration (length 210mm.) [Persia, c. 1840]

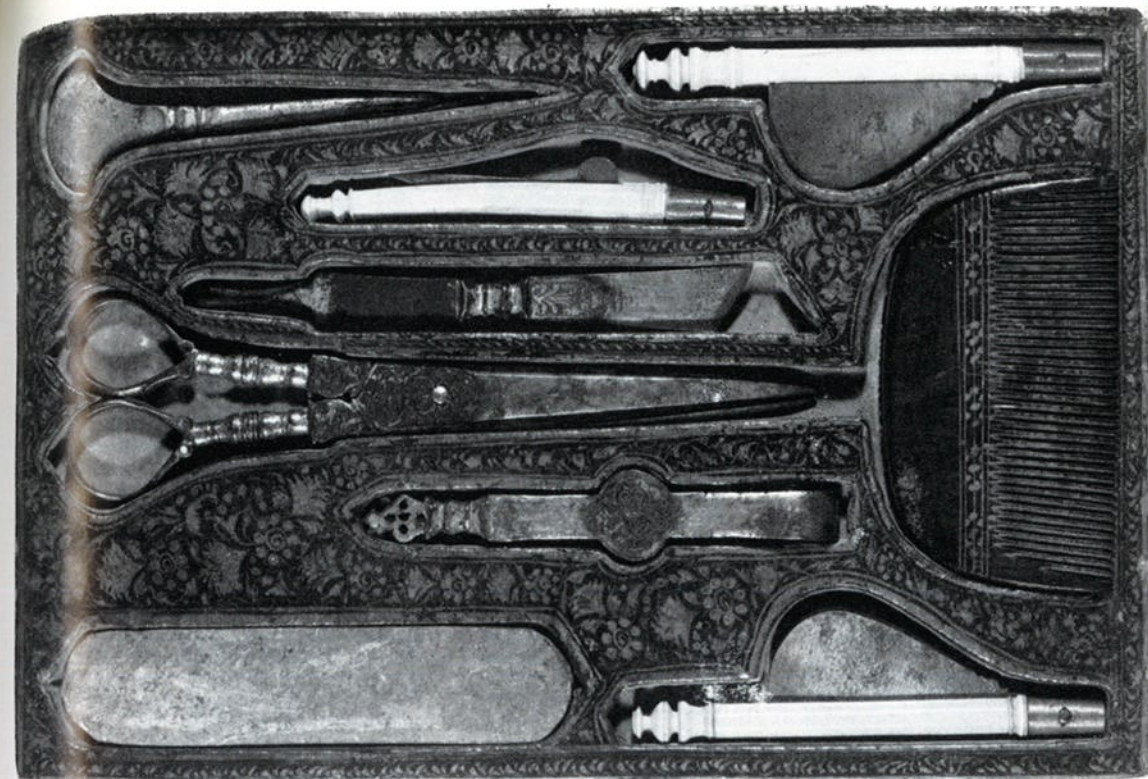
Various Properties

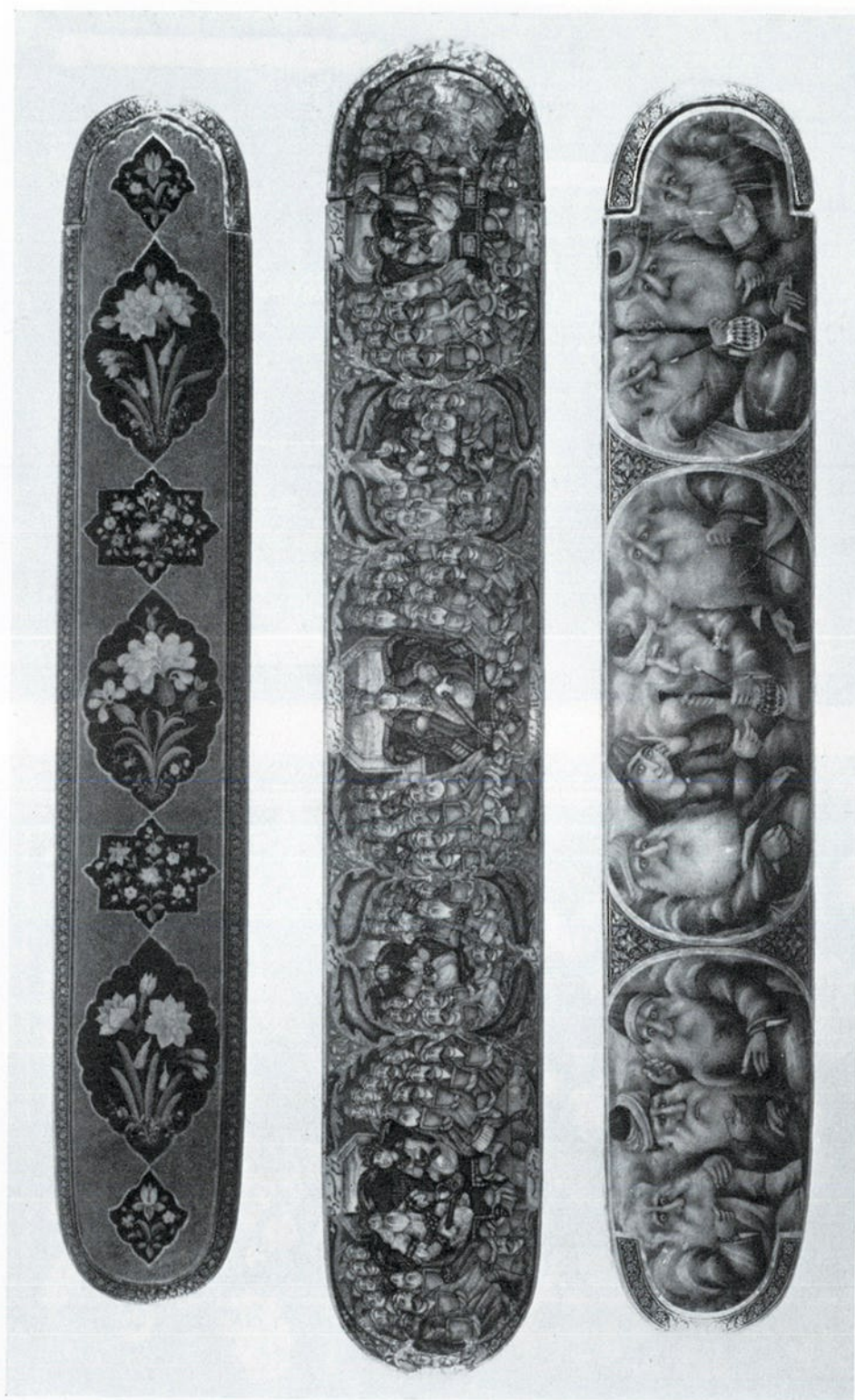
182 A PORTRAIT OF NASR UD-DIN SHAH, with a nasta'liq inscription of identification in gold, oval, on ivory, (53mm.) [Persia, nineteenth century]; and two others (3)

183 PLAYING CARDS. A set of eighty-one rectangular painted lacquer playing cards probably for the game of *ganjifa*, in a painted box with a portrait of a girl on the sliding lid, box slightly crackled and chipped (each card 50mm. by 35mm.) [Eastern Indian, 19th century] (83)

184 Persian lacquer pen-box, the top and sides with hunting and battle scenes, underside red with gilt decoration, slightly chipped (length 215mm.) [Qajar, mid-nineteenth century]

185 PERSIAN LACQUER PEN-BOX, the top and sides with nightingales amid blossoms and hazelnuts, underside with gilt sprays on a black ground, slightly chipped, end of drawer missing (length 225mm.) [Qajar, third quarter nineteenth century]





Lot 190

Lot 200

Lot 199

186 PERSIAN LACQUER PEN-BOX, top with oval medallion containing a young maiden holding a child with a bearded man, roses to either side, sides with European landscapes, *slightly chipped, velvet cover* (length 225mm.) [Qajar, c. 1860]

187 A PERSIAN LACQUER CASKET. The lid with a scene depicting a princess on horseback visiting a seated prince, the sides with princes and poets carousing, corners *slightly chipped* (175mm. by 310mm.) [Qajar, late nineteenth century]

188 Persian lacquer pen-box, the top with three chrome-lithographic portraits of European ladies, the sides with flowers and birds, the *drawer and underside red* (length 221mm.) [Persia, c. 1880]

The Property of a Gentleman

189 A MOSAIC-DECORATED PANEL of rectangular form, the whole with floral decoration with a central medallion enclosed within rectangular borders, with conjoined medallions and four portraits of youths, the underside with a blind central panel enclosed within similar borders containing the names of Mohammed and Ali, with inlay of ivory, bone and brass (592mm. by 428mm.) [Persia, second half of the nineteenth century]

The Property of D. H. W. Whishaw, Esq.

190 PERSIAN LACQUER PEN-BOX (*qalamdan*), the top with seven medallions flowers on green and crimson grounds on gold ground, the sides with small medallions of floral sprays on green and crimson grounds, on gold ground, *drawer and underside red with gilt flower and vine decoration* (length 220mm.) [Qajar, first half of nineteenth century]

[See ILLUSTRATION]

191 PERSIAN LACQUER PEN-BOX (*qalamdan*), the top depicting an Indian prince kneeling before a bearded mullah, two saddled horses with a page to the left, two maidens kneeling nearby, in a landscape, the sides of a young girl holding up a portrait of a crowned prince and a youth addressing a maiden kneeling beneath a shelter, *drawer and underside red with gilt floral decoration* (length 230mm.) [Qajar, c. 1830]

[See ILLUSTRATION]

192 PERSIAN LACQUER PEN-BOX (*qalamdan*), the top depicting the two armies of the Persians and the Turks drawn up in battle, a skirmish in foreground, the sides of four pastoral scenes, with four oval portraits of young men and women, *drawer and underside red with gilt floral decoration* (length 232mm.) [Qajar, c. 1840]

193 PERSIAN LACQUER PEN-BOX (*qalamdan*), in the style of Najaf. The top depicting a prince leading a stag by its horns, a hunter striking a lion and a mounted archer, with two oval portraits of an officer and a lady, the sides with four hunting scenes in a landscape and four oval portraits, *drawer and underside with floral and vine decoration on red ground, the top inscribed "Ya Shah Najaf 1257"* (length 228mm.) [Qajar] dated 1257/1841

194 PERSIAN LACQUER PEN-BOX (*qalamdan*), BY NASRALLAH AL-IMAMI. The top and sides with flowers, birds and foliage on brown ground, *drawer red with gilt decoration, underside black with gilt floral decoration* (length 213mm.) [Qajar, mid-nineteenth century]

195 PERSIAN LACQUER PEN-BOX (*qalamdan*), the top of Khusraw with his retinue upon horseback observing Shirin whilst she bathes beside a pool, an elderly maid holding a cloth behind her, the sides of four pastoral and hunting scenes and four oval portraits of two young women and men, *underside and drawer red with gilt floral decoration, inscribed at top "Ya Shah Najaf 1257"* (length 219mm.) [Qajar, mid-nineteenth century]

[See ILLUSTRATION]

196 PERSIAN LACQUER PEN-BOX (*qalamdan*), the top and sides with arabesque and floral decoration in colours and gold on green ground, underside with gilt vineleaf decoration on green ground, *drawer with gilt floral decoration on black ground* (length 213mm.) [Qajar, mid-nineteenth century]

197 PERSIAN LACQUER PEN-BOX (*qalamdan*), the top with central panel roses, foliage and a nightingale on gold ground, with arabesque and floral decoration to either side, the sides with arabesque and floral decoration in colours and gold on chevron bands of black, red and gold, *drawer and underside with gilt floral decoration on red ground* (length 227mm.) [Qajar, c. 1850-70]

[See ILLUSTRATION]

198 PERSIAN LACQUER PEN-BOX (*qalamdan*) BY AHMAD. The top of warriors in battle mounted upon prancing steeds, the sides of hunters in pursuit of lion, tiger and wild boar, *drawer and underside red with gilt floral decoration, inscribed on top "Ashraf ... Ahmad"* (length 221mm.) [Qajar, third quarter of nineteenth century]



Lot 197

Lot 191

Lot 195

199 AN UNUSUAL PERSIAN LACQUER PEN-BOX (*qalamdan*), the top with three panels depicting bearded dervishes and one smooth-skinned youth in conversation, two holding *qalians* before them, the sides with four panels of men with bulbous beards squatting in a landscape, four oval portraits of young women, *drawer and underside yellow with gilt floral decoration*

(length 228mm.) [Qajar, second half of nineteenth century]

[See ILLUSTRATION]

200 PERSIAN LACQUER PEN-BOX (*qalamdan*), BY 'ABD AL-HUSAYNI. The top and sides with eleven panels in gilt scrollwork borders depicting rulers from Firdausi's *Shahnama* holding court, including Jamshid, Faridun and Afrasiyab, with one line of *nasta'liq* script above each panel, inside of drawer with roses and foliage on gold ground, outside of drawer with several panels of dervishes and their companions, underside with three panels of legendary kings holding court, *slightly chipped*

(length 240mm.) [Qajar] dated 1317/1899

[See ILLUSTRATION]

END OF MORNING SESSION

THE SALE RESUMES AT 2.30 P.M. PRECISELY

AFTERNOON SESSION:

Tuesday, 4th April, 1978

AT 2.30 P.M. PRECISELY

INDIAN MINIATURES

201 A composite horse with a maiden's head, *watercolour on paper, slightly frayed* (456mm. by 276mm.) [Kalighat, c. 1910]

202 A WATER HEN with a red beak, blue breast, mottled-brown wings and tail, standing in grass, *watercolour on paper* (392mm. by 315mm.) [Company School, c. 1820]

** This miniature is from a collection formed by a servant of the East India Company, resident at Calcutta.

203 AN ALBUM OF ONE HUNDRED WATERCOLOUR DRAWINGS, mostly of deities including six of Krishna and three of Ganesha, *on paper, English inscription below each watercolour, foxed, half calf with marbled paper boards* (232mm. by 188mm.) [Southern India, second half nineteenth century]

204 A SIKH RULER seated on a large cushion with a bolster supporting his back, wearing orange robes and a turban, with a marble balustrade behind, foliage and a stormy sky in the distance, *yellow border* (167mm. by 127mm.) [Lahore, c. 1870]

205 Mica paintings. 27 paintings depicting gods and pastoral scenes, *some rather flaked, in an album with 16 colour lithographic reproductions of Indian scenes, blind-stamped morocco, worn and defective* (110mm. by 152mm.) [Trichinopoly, c. 1860]

206 Mica paintings. 12 of birds on foliage, 1 of a man, *loose, slightly split, stained* (158mm. by 115mm.) [Trichinopoly, c. 1860] (13)

207 Ivory miniature, Akbar II enthroned in Durbar with his court including the British Resident, *oval, cracked, mounted as a brooch* (45mm. by 55mm.) [India, mid-nineteenth century]; and another (2)

208 YUSUF IN CONVERSATION with his father on a terrace; Yusuf and a companion visiting a cemetery, *two illustrated leaves from a manuscript of Yusuf and Zulaykha, one with margin trimmed* (153mm. by 87mm.) [Kashmir, mid-eighteenth century] (2)

209 A BATTLE SCENE with an archer engaged in combat with a swordsman in the foreground, a second horseman sheltering behind his horse, *laid down on paper, slightly soiled* (430mm. by 295mm.) [North Maharashtra, early nineteenth century]

210 THE COMBAT BETWEEN BIHZAN AND NASTIHAN, Bihzan pursuing Nastihan across a hilly landscape, *a leaf from a manuscript of the Shahnameh of Firdausi, text in four columns of nasta'liq script, heading in gold, framed* (100mm. by 172mm., text area 150mm. by 172mm.) [Sultanate, mid-sixteenth century]

MUGHAL MINIATURES

211 A NOBLEMAN OFFERING PRAYERS AT THE SIDE OF A STREAM IN A ROCKY LANDSCAPE, he stands barefoot on a rug, wearing an orange *jama* over yellow pantaloons, the stream swirling before him, his groom standing to the left holding the reins of a dapple-blue horse, a tree in the background with birds perched on the branches, rocks beyond, *mounted on an eighteenth-century album leaf with floral and gilt-sprinkled borders* (153mm. by 93mm.) [Mughal, late sixteenth century]

[See ILLUSTRATION, on page 106]

212 A COURTIER RECEIVING INSTRUCTIONS FROM A YOUNG PRINCE enthroned in a small domed pavilion, the courtier standing with his hands outstretched in a courtyard surrounded by ministers, two attendants standing to the left, one holding the prince's sword as the other carries a falcon on his gauntlet, a doorway in the background with trees beyond, *an illustration to a poetical manuscript written in two columns of nasta'liq script, mounted on an eighteenth-century album page with gilt-sprinkled and floral borders, nasta'liq calligraphy with illumination in colours and gold on reverse* (192mm. by 112mm.) [Mughal, c. 1600]

[See ILLUSTRATION]



Lot 212 (reduced)



Lot 215 (reduced)



Lot 214 (reduced)

213 A PRINCE PLAYING A TAMBUR ACCOMPANIED BY A GROUP OF MUSICIANS, he rests against a bolster surrounded by three attendants on a terrace, the musicians kneeling before him playing a collection of instruments including a harp and tambourine, trees in the background, *slightly retouched, mounted on an eighteenth-century album page with blue and yellow borders* [140mm. by 77mm.] [Mughal, c. 1610]

[See ILLUSTRATION, on page 95]

214 AN ILLUSTRATION TO THE RAZMNAMA OF 1616. Rama and Lakshmana aiming arrows at a monkey god lifting a large piece of rock above his head, a warrior aiming a bow at him from behind, two crowned figures tending to wounded soldiers and monkeys in the foreground, *two fragments of miniatures mounted together on a nineteenth-century album page with blue and gilt-sprinkled borders* (229mm. by 227mm.) [Mughal, c. 1616]

** These fragments are illustrations from a dispersed copy of the *Razmnama*, an abridged Persian translation of the Hindu epic poem the *Mahabharata* originally commissioned by the emperor Akbar in 1582. The present copy was dated 1025/1616. This lot is from the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 140. See also sale in these rooms 3rd April, 1978, lots 55-58.

[See ILLUSTRATION]

215 AN ILLUSTRATION TO THE RAZMNAMA OF 1616. Two warriors riding in horse-drawn chariots across a field, the rider of one shot from his seat by an archer, oxen ploughing near a village in the background, *rubbed at top, on a nineteenth-century album page with shikasta calligraphy on reverse, mounted* (187mm. by 234mm.) [Mughal, c. 1616]

** From the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 139. See note to previous lot.

[See ILLUSTRATION]

216 A PRINCE RECLINING ON A BED SURROUNDED BY THREE MAIDENS, *an illustration to a Persian poetical manuscript written in two columns of nasta'liq script, stained at bottom, blue border, mounted* (130mm. by 65mm.) [Mughal, c. 1620]

217 A PORTRAIT OF A MAIDEN STANDING FACING RIGHT, wearing a transparent *jama* over lilac pantaloons, with pom-poms on her slippers and wrists, plants bloom before her, *background slightly discoloured, mounted on album leaf with a page of text from a poetical manuscript on the reverse* (126mm. by 70mm.) [Mughal, c. 1620]

[See ILLUSTRATION]

218 A YOUNG NOBLEMAN SHOOTING NILGAI in a landscape with two attendants, *mounted with floral border in colours, framed* (50mm. by 155mm.) [popular Mughal, c. 1620-30]

219 AN ASCETIC SEATED IN A SMALL TEMPLE in a landscape surrounded by devotees, one playing a *vina*, a dog playing in the foreground, *slightly stained, a thin strip of the miniature on the left hand side added later; a group of Kanpat mendicants preparing bhang in a landscape, slightly stained, TWO DRAWINGS on paper with slight use of colours, mounted on an album page with gilt decorated borders*

(137mm. by 98mm. and 137mm. by 87mm.)
[Mughal, c. 1630 and late seventeenth century]

220 NAT RAGINI: A warrior on a white horse fighting with a foot soldier, a white vulture approaching a corpse in the foreground, with rocks and trees in the distance, *slight flaking, orange border* (193mm. by 135mm.) [provincial Mughal, probably Rajasthan, c. 1640]

221 A HEAD AND SHOULDERS PORTRAIT OF SAINT BERNARD, wearing a European-style hat with a fur coat over a buttoned tunic, his head slightly turned to the right, a book with a gold binding held in his right hand, *drawing on paper with use of colours and gold, inscription of identification at bottom, mounted on an album page with floral and gilt sprinkled borders, six lines of nasta'liq calligraphy by Mir 'Ali with illumination in colours and gold on reverse* (112mm. by 83mm.) [Mughal, mid-seventeenth century]

[See ILLUSTRATION]



Lot 213 (reduced)



Lot 221 (reduced)



Lot 217 (reduced)
Lot 222



Lot 225
Lot 223



222 A HEAD AND SHOULDERS PORTRAIT of a nobleman standing at a window holding a falcon on his gauntlet, wearing a red turban and white jama, mounted on an album page with an illuminated border in colours and gold; verso a portrait of Daulat Shah, nasta'liq inscription at bottom, gilt-sprinkled border

(75mm. by 45mm.) [Mughal, c. 1700 and 1780]

[See ILLUSTRATION]

223 A PORTRAIT OF A COURTIER kneeling against a bolster holding a falcon, wearing a green turban and white jama, slight worm damage, mounted on an album page with an illuminated border in colours and gold; verso a palace entrance, gilt-sprinkled border

(103mm. by 83mm.) [Mughal, c. 1740]

[See ILLUSTRATION]

224 A LADY WINDING A TURBAN around her head at night whilst seated on a rug and leaning against a bolster, a maid servant kneels before her holding a mirror and a farther attendant carries a cushion, mounted on an album page with blue and orange borders

(113mm. by 168mm.) [Mughal, c. 1740]

225 A LADY SEATED ON A GOLD CHAIR before a pavilion, with her saki kneeling in front of her, drinking vessels can be seen around her, with trees in the distance, mounted on an album leaf with coloured paper borders decorated with gilt floral motifs, with the caption "No. 10 Dame Indienne," framed

(345mm. by 227mm.) [Mughal, mid-eighteenth century]

[See ILLUSTRATION]

226 LALIT RAGINI: a prince clutching two garlands leaving his mistress asleep at night, slightly flaked, orange border, mounted

(155mm. by 110mm.) [Mughal, mid-eighteenth century]

227 A PORTRAIT OF A NOBLEMAN holding a falcon on his gauntlet, wearing a floral turban and white jama tied with a floral patka, plain background with strip of sky at top, slightly stained, plain border, inscribed "Asaf Khan" in top left-hand corner, framed

(177mm. by 105mm.) [Mughal, mid-eighteenth century]

228 A LADY SEATED at a window holding a small jewelled cup and a trinket, mounted on card, lacquered

(185mm. by 127mm.) [Mughal, mid-eighteenth century]

229 A PORTRAIT OF A COURTIER standing facing right, wearing an orange turban and mauve jama, his left hand resting on the hilt of his sword, nasta'liq inscription on painted surface, slightly stained, mounted on an album page with gilt-decorated borders, framed

(169mm. by 95mm.) [Mughal, mid-eighteenth century]

230 A female attendant holding a lance, *drawing on paper with use of colours, slightly stained and creased, mounted; and another*
(156mm. by 174mm. and smaller) [Mughal, c. 1760] (2)

231 A YOUNG PRINCE KNEELING ON A TERRACE listening to two female musicians, one playing a *tambur* as the other claps her hands, *mounted on an album page with a gilt-decorated border of birds and flowers, slightly rubbed, laid down on card*
(270mm. by 172mm.) [Mughal, c. 1760]

** From the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 162.

232 A MOTHER HOLDING HER YOUNG SON on her knee, she sits on a circular stool on a terrace, *mounted*
(190mm. by 128mm.) [Murshidabad, c. 1770]

[See ILLUSTRATION, on page 110]

233 A GIRL SERVANT standing in a landscape holding an object in her right hand and a gold jar in her left, she wears an orange bodice and yellow veil and *dhoti* trimmed with red, *coloured and plain borders, pink flowers with birds and animals on the reverse, mauve and green borders, inscribed darakhti-i-kuliya avarang, framed*
(131mm. by 71mm.) [Mughal, c. 1770]

** This miniature is from the collection of Sir Thomas Phillips Bt. sold in these rooms 25th and 26th November, 1968.

234 A PORTRAIT OF NAWAB ASAF-UD-DAULA (1775-97) seated on a terrace in a European-style chair, wearing a white turban and *jama*, a row of emeralds about his neck, the terrace covered with a patterned carpet, a river in the background with buildings beyond, *mounted on an album page with floral borders*
(240mm. by 162mm.) [Lucknow, c. 1780]

** After an original by Tilly Kettle, for comparison see M. Archer, *Tilly Kettle and the Court of Oudh* (1772-73), Apollo, London, 1972, no. 15.

[See ILLUSTRATION]

235 TWO STUDIES OF A YOGI wandering in a landscape, *drawing on paper, mounted on an album page with a blue border, nasta'liq calligraphy on reverse, slightly stained*
(167mm. by 93mm.) [Mughal, eighteenth century]



LOT 234 (reduced)



LOT 241
LOT 245

Tuesday

101

4th April, 1978

236 THE EMPEROR AURANGZEB riding an elephant with two attendants, *glazed, in a leather frame* (195mm. by 130mm.) [Mughal, eighteenth century]

237 A LADY VISITING A MAKER OF BANGLES, her maid servant kneels in the foreground with the craftsman's tools behind her, a tree grows in the distance behind the hut, *mounted on an album page with marbled paper borders* (222mm. by 117mm.) [Mughal, late eighteenth century]

238 A PRINCE AND HIS COURTIERs visiting a holy man in the hills, a groom holding a horse stands in the foreground, attendants offer dishes from a large coffer, *mounted on an album page with gilt floral decoration, the reverse with a page of text* (252mm. by 187mm.) [Mughal, c. 1800]

239 A keeper walking with an antelope held on a reign, *drawing on paper with use of colours, slightly stained, mounted; and three others* (117mm. by 154mm. and smaller) [Oudh, c. 1800] (4)

240 A PORTRAIT OF NADIR SHAH enthroned on a terrace holding an axe, wearing a four pointed hat and a fur trimmed coat, *slightly rubbed, some oxidation* (196mm. by 120mm.) [Delhi, c. 1800]

241 A WARRIOR RIDING A COMPOSITE HORSE ACROSS A FIELD, the warrior wearing a tiger-skin coat and a European-style hat, a serpent held in his right hand with a bird perched on the other, a quiver of arrows and a lance strapped to his side, the horse made up of animals, birds and humans, *slightly stained* (267mm. by 347mm.) [Delhi, c. 1820]

[See ILLUSTRATION]

242 BHIZAN BEING RESCUED FROM A PIT BY RUSTAM surrounded by attendants, Rustam's horse in the foreground and a kneeling maiden in the background, *with a gilt decorated border, defective, framed* (176mm. by 120mm.) [Delhi, early nineteenth century]

243 Three portraits of Mughal emperors, *oval, framed* (85mm. by 70mm.) [Mughal, early nineteenth century] (3)

DECCANI MINIATURES

244 A PINK AND PRUNUSS BLOSSOM GROWING IN AN IMAGINARY SETTING, two shrubs growing close to one another, two birds perched in branches, two butterflies and other insects alighting at edges, small blue clouds above, foreground with pimpernels, blue irises and other flowers, *on an album page with pink and blue borders, framed* (205mm. by 130mm.) [Deccan, c. 1660-70]

** The representation of the rose tree and the stylisation of the clouds indicates that this is the work of a Persian trained artist.

[See ILLUSTRATION]



245 PORTRAIT OF ABUL-HASAN QUTB-SHAH (TANA SHAH), facing half length right, face fully bearded, wearing a striped cloak over a floral *jama* and gold brocade coat with fur collar, with a jewelled turban and aigrette, a radiant gold halo around his head, with a sky blue background, oval, set within a floral border of gold and colours, identified on background in Persian and Dutch, framed

(112mm. by 85mm.) [Golconda, c. 1680]

** Abul Hasan Qutb-Shah, also known as Tana Shah, succeeded to the throne of Golconda in 1672. He reigned until the Mughal forces conquered Golconda in 1687 after which he was imprisoned and died in 1704.

[See ILLUSTRATION, on page 100]

246 THE ASCENSION OF SOLOMON TO HEAVEN, he sits enthroned in a gold palanquin encrusted with jewels borne by angels, a host of angels surround the throne bearing gifts, playing musical instruments and carrying animals, some pouring gold from above as two others hold a canopy over the throne, a simurgh and white cranes in flight overhead, a background of blue sky with rocks beneath, slightly retouched at top, gilt-sprinkled border

(311mm. by 186mm.) [Golconda, 1680]

** For other miniatures of this subject see:

F. R. Martin, *The Miniature Painting and Painters of Persia, India and Turkey*, London, 1912, pl. 58.

G. Wiet, *Miniatures Persanes, Turques et Indiennes, Collection de son Excellence Cherif Sabry Pacha*, Cairo, 1943, no. 18, pl. X.

Sale in these rooms 15th July, 1970, lot 309.

[See COLOUR ILLUSTRATION]



Lot 246



247 A PORTRAIT OF A BEAUTIFUL NAKED MAIDEN DANCING in a landscape, her head tilted to the left with her right hand held against her breast, jewellery adorning her neck, wrists and ankles, her hair hanging loose over her shoulders, a transparent drape tied around her waist and her feet stained with henna, hills and a town in the background, *tinted drawing with use of colours and gold, slightly stained, mounted on an album page with floral borders* (153mm. by 89mm.) [Golconda, c. 1680]

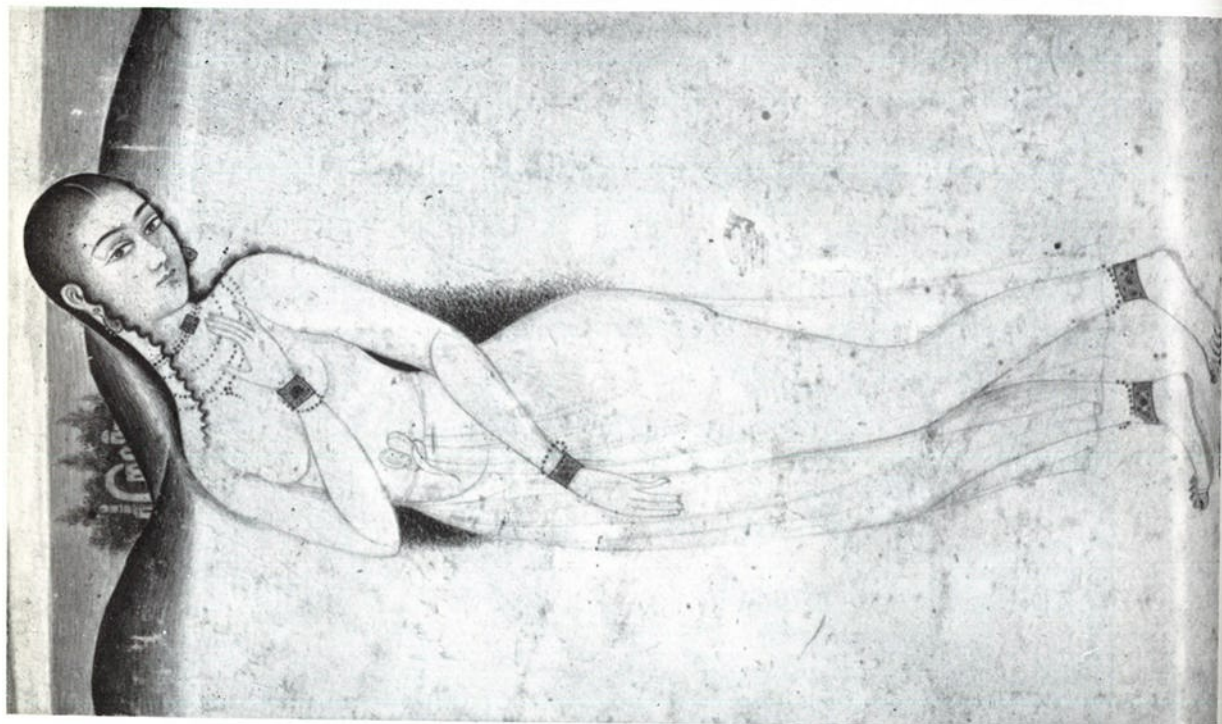
[See ILLUSTRATION]

248 A YOUNG MAN seated with orange cushions in a pavilion, *undecorated border, framed* (172mm. by 93mm.) [Deccan, mid-eighteenth century]; an angel bearing cups on a tray, *framed* (150mm. by 95mm.) [Deccan, first half of the eighteenth century] (2)

249 A MUGHAL PRINCE standing facing left, holding a sword and a small flower, *mounted on card* (170mm. by 102mm.) [Deccan, first half of the eighteenth century]

250 A MAIDEN STANDING BENEATH A WEEPING TREE smoking a *hookah*, *mounted on card, with coloured paper borders, some creasing* (160mm. by 107mm.) [Deccan, first half of the eighteenth century]

251 A PORTRAIT OF A PENSIVE MAIDEN standing at a window, wearing a pink turban and a green shawl draped over her shoulders, her hair falling in ringlets with a pearl pendant adorning her forehead, *slightly stained, nashki calligraphy on reverse* (200mm. by 136mm.) [Deccan, early eighteenth century]



252 A PORTRAIT OF A PRINCESS DRESSED AS A YOUTH, a halo about her head, wearing a striped turban and transparent robe, a gold cup and decanter held in her henna-stained hands, *plain and mauve borders with nasta'liq inscription at top*
(196mm. by 146mm.) [Deccan, c. 1720]

[See ILLUSTRATION]

253 THE FLIGHT OF THE PROPHET ASTRIDE HIS HORSE BURQA, the winged horse with a maiden's head and decked with a gold saddle cloth, surrounded by angels, one bearing an orange banner, a lion crouching above, the rooftops of a town below, *slight rubbing and worm damage, gilt-decorated border, torn and rubbed*
(234mm. by 182mm.) [Deccan, c. 1720-30]

[See ILLUSTRATION]

254 GAURI RAGINI: ladies arranging garlands of flowers on globular vessels, in the distance, outside the courtyard walls, a workman and an ox are seen working a well, *mounted on an album page with gilt decoration*
(262mm. by 147mm.) [Hyderabad, c. 1780]

255 KAMOD RAGINI: a maiden worshipping at a lingam shrine on a terrace, a female attendant standing to the left, a cow crouching in the foreground, *slightly flaked and defective at top, mounted*
(205mm. by 133mm.) [Deccan, c. 1770]

256 TWO IMAMS kneeling on a terrace dressed in green and orange, *nasta'liq inscriptions of identification on painted surface, slightly flaked, trimmed at edges, mounted*
(190mm. by 115mm.) [Deccan, late eighteenth century]

257 A composite elephant made up of girls, ridden by a prince, *mounted on an album page, an inscription above attributed to Mir Haidar, glazed, leather frame*
(200mm. by 140mm.) [Deccan, late eighteenth century]; and another (2)

258 A PROCESSION OF PALANQUINS in a landscape with a guard of troops on either side, *slightly flaked and creased, pink border, mounted*
(211mm. by 170mm.) [Deccan, late eighteenth century]

259 A courtier holding a red staff and a white cloth, *mounted on an album page decorated with gilt-sprinkled borders*
(120mm. by 83mm.) [Deccan, eighteenth century]



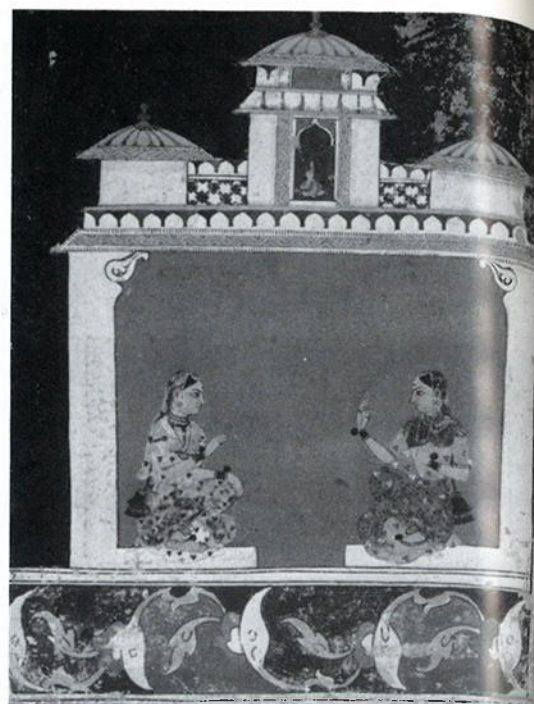
Lot 253 (reduced)



Lot 252 (reduced)



LOT 232 (reduced)
LOT 266 (reduced)



LOT 260 (reduced)
LOT 271 (reduced)

CENTRAL INDIAN MINIATURES

260 PROSITA PATIKA NAYIKA: a maiden talking of her absent lover to a companion seated in a domed pavilion, *yellow panel at top with three lines of nagari script, red border, slightly flaked* (170mm. by 132mm.) [Malwa, c. 1660]

[See ILLUSTRATION]

261 NAT RAGINI: a fight on a hillside between horsemen and an elephant which catches one of the horses about the neck, snipers on the horizon, *yellow panel at top with nagari inscription, red border, mounted on card* (250mm. by 170mm.) [Central India, c. 1760]

262 A WEDDING CEREMONY with the bride and groom seated under a canopy surrounded by wellwishers, *black borders, two lines of nagari script above* (175mm. by 186mm.) [Datia, c. 1780-6]

263 A LOVER SEATED ON A TERRACE with his mistress, four female attendants to the right, a pavilion in the background, *unfinished, plain border* (295mm. by 202mm.) [Datia, c. 1780]

264 VARAHA AVATAR: THE BOAR INCARNATION OF VISHNU lifting the world on his tusks, in the background he is seen attacking the demon Hiranyaksha with a mace, a naked blue-skinned yogi relating the story to a devotee above, *nagari inscriptions on painted surface, red border, nagari text on reverse* (252mm. by 380mm.) [Datia, c. 1780]

265 VAMANA AVATAR: THE DWARF INCARNATION OF VISHNU worshipped by ascetics and noblemen, a group of yogis preparing sacrifices in the background, a naked blue-skinned yogi relating the story to a devotee above, *nagari inscriptions on painted surface, slightly stained, red border, slightly torn, nagari text on reverse* (242mm. by 370mm.) [Datia, c. 1780]

** From the same series as the previous lot.

RAJASTHANI MINIATURES

266 RADHA ATTENDING TO KRISHNA'S NEEDS in four small chambers, mango and plantain trees in the background, gold sky, red panel at top with four lines of script, red border, flaked at bottom, nagari inscription on reverse

(193mm. by 125mm.) [Bikaner, c. 1740]

[See ILLUSTRATION, on page 110]

267 NAT RAGINI: A WARRIOR ON HORSEBACK brandishing his sword towards a soldier standing before him, a second soldier slain in the foreground, plain border

(204mm. by 164mm.) [Bikaner, c. 1780]

268 A PORTRAIT of Nadir Shah seated on a square stool, wearing a fur-lined coat over an orange tunic, his sword before him, slightly flaked, red border with inscriptions of identification, nagari script on reverse

(219mm. by 172mm.) [Bikaner, early nineteenth century]

269 KRISHNA seated on a cushion of lotus petals stroking the bull Nandi at his side, a crane on his right, slightly stained and torn, nagari script on reverse with the date 1909 V.S./1852 A.D., mounted

(156mm. by 103mm.) [Bikaner] dated 1909 V.S./1852 A.D.

270 A FOUR-ARMED GODDESS RIDING A CROCODILE, she sits crouching on the animal's back carrying a gold urn, wearing a gold crown with lotuses, an eye in the centre of her forehead, nagari inscription at top, red border

(156mm. by 240mm.) [Bundi, c. 1680]

271 A RULER SMOKING A HOOKAH UNDER A CANOPY, he rests against a bolster wearing an orange turban and jama, an attendant standing to the left waving a morchal, slightly flaked, red border, mounted

(242mm. by 170mm.) [Bundi, late eighteenth century]

[See ILLUSTRATION, on page 110]

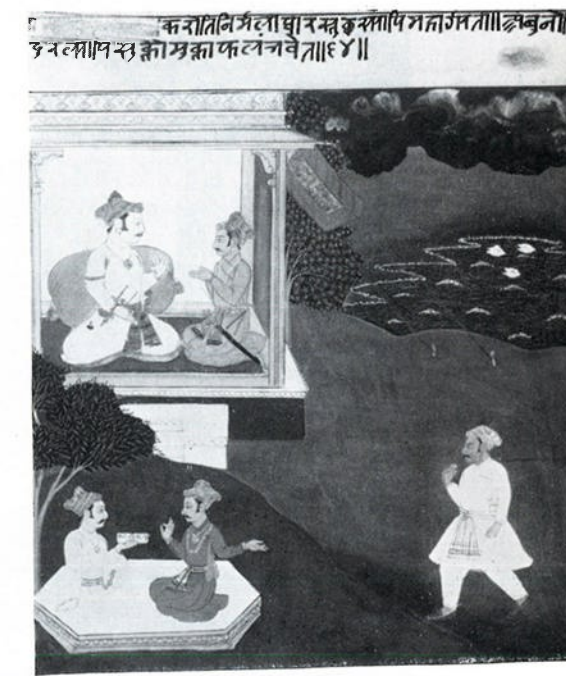
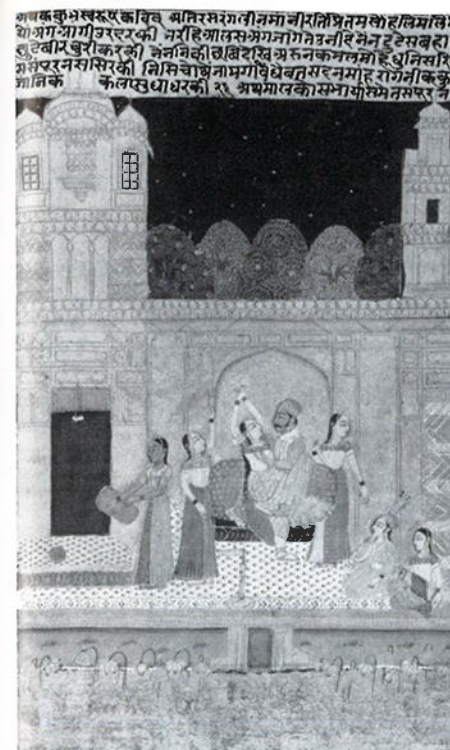
272 A PRINCESS SEATED ON A TERRACE listening to a female musician, an attendant standing to the right, the doorway of a pavilion in the background, a peacock perched on the roof, slight worm damage, some repainting, grey border

(215mm. by 141mm.) [Bundi, early eighteenth century]

273 MADHYAMADI RAGINI: a prince and his mistress caressing on a bed at night, with attendant maidens and musicians around them, a lotus pool in the foreground, five lines of nagari script on a yellow panel above, red and yellow borders

(210mm. by 143mm.) [Jaipur, c. 1760]

[See ILLUSTRATION]



LOT 273 (reduced)

LOT 278 (reduced)

LOT 275 (reduced)

LOT 283 (reduced)



Lot 277 (reduced)

274 A PRINCE AND HIS MISTRESS making love on a terrace, flowering mango and plantain trees in the background, *erotic, red border, slightly flaked and trimmed on right-hand side* (165mm. by 141mm.) [Jodhpur, c. 1780]

275 RAJA SHIR SINGH OF MIRTA riding a large chestnut horse, decked with an orange saddle-cloth and coloured streamers, the ruler smoking a *hookah* as an attendant walks alongside holding the *hookah* bowl, *brown and plain borders, nagari inscription of identification on reverse* (300mm. by 223mm.) [Jodhpur, c. 1800]

** From the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 168.

[See ILLUSTRATION, on page 113]

276 STANDING PORTRAIT of Thakur Raja Shri Gopal Das-ji dressed in white over orange trousers, on grey ground, *yellow and blue borders, inscription above* (231mm. by 162mm.) [Jodhpur, early nineteenth century]

277 DHANASRI RAGINI: A MAIDEN PAINTING A PORTRAIT OF HER LOVER wearing a four-pointed *jama*, a female attendant kneeling at her side holding a tray of paints, a bedchamber to the left, mango and plantain trees in the background, *yellow panel at top with two lines of nagari script, red border, mounted* (206mm. by 111mm.) [Kota, 1680]

** For comparison see: M. C. Beach, *Rajput Painting from Bundi and Kota*, Ascona, 1974, pl. 63.

[See ILLUSTRATION]

278 KRISHNA CELEBRATING HOLI WITH THE GOPIS, the maidens filling their syringes with red dye from a pool on a terrace, peacocks perched in a plantain tree in the background, *nagari inscription in top left-hand corner, brown border, mounted* (207mm. by 189mm.) [Kota, c. 1710]

[See ILLUSTRATION, on page 113]

279 AN ELEPHANT run wild, the *mahout* toppling to one side, his turban streaming before him, four soldiers running with lances in the foreground, *a drawing on paper with use of colours, some wormholes, creases along former fold, laid down, framed* (490mm. by 628mm.) [Kota, mid-nineteenth century]

280 MAHARAO CHATTAR SINGH shooting tigers from a boat, surrounded by attendants, flanked by two smaller vessels, *with red and yellow borders, a line of nagari script above, defective* (215mm. by 285mm.) [Kota, c. 1870]

281 A PORTRAIT OF AN OFFICER standing facing left holding a rosary, wearing a red turban and transparent *jama* over orange pantaloons, a shield and sword hung from his *patka*, green background, plain border
(208mm. by 134mm.) [Marwar, second quarter of eighteenth century]

282 MAHARANA SANGRAM SINGH OF MEWAR (1716-1734) standing facing right leaning on a sword, a halo about his head, slight worm damage, yellow border with *nagari* inscription at top
(235mm. by 147mm.) [Mewar, first half of eighteenth century]

283 AN ILLUSTRATION TO THE SIVA SAKTI, A MESSENGER arriving at a pavilion where two noblemen are seated in conversation, a duck pond in the background with clouds gathering overhead, yellow panel at top with two lines of *nagari* script, red border, framed
(207mm. by 200mm.) [Mewar, early eighteenth century]

[See ILLUSTRATION, on page 113]

284 MAHARAJA PRATAP SINGH OF SAWAR out riding on an elephant, the animal decked with saddle-cloth, chains, bells and plumes, an attendant seated behind the ruler waving a *morchal*, drawing with use of colours, *nagari* inscription at top, slightly torn, framed
(220mm. by 220mm.) [Sawar, early eighteenth century]

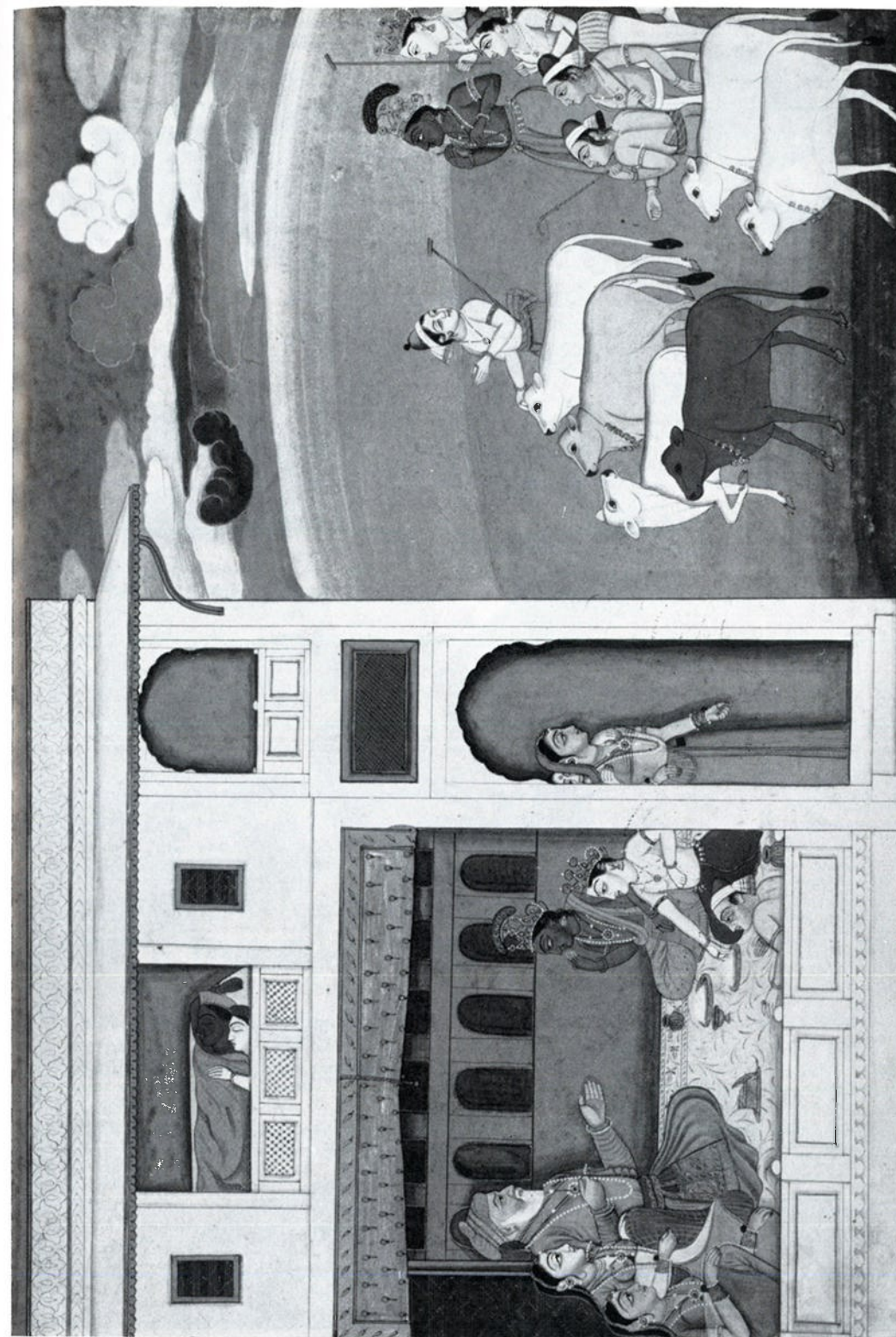
PAHARI MINIATURES

285 AN ILLUSTRATION TO THE BHAGAVATA PURANA. KRISHNA AND BALARAMA RETURNING HOME WITH THE CATTLE, they arrive with the cowherds at sunset, to the left they partake in a meal with Nanda, Yasoda and Rohini before retiring to a bed-chamber above, red border, *nagari* script on reverse, mounted
(228mm. by 335mm.) [Basohli, c. 1760-65]

** For comparison see: W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, Vol. I p. 49-50 and Vol. II p. 36-39.

W. G. Archer, *Visions of Courtly India*, London, 1977, p. 14-19.

[See ILLUSTRATION]





Lot 287

286 A PORTRAIT OF RAJA DIP CHAND OF BILASPUR (1650-1667), standing facing right with his hand outstretched holding a flower, wearing a gold turban and white jama over striped pantaloons, a dagger tucked into his floral patka, a sword held in his right hand, green background, slightly stained and rubbed, repaired in top right-hand corner, orange border, nasta'liq and takri inscriptions at top and on reverse (200mm. by 137mm.) [Bilaspur, late seventeenth century]

** For another portrait of this ruler see: W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, Vol. II, p. 169, pl. I.

[See ILLUSTRATION, on page 121]

287 AN ILLUSTRATION TO A KRISHNA RUKMINI SERIES. RUKMA CAPTURED watched by his concerned sister, a Yadava ties him with rope as his crown falls from his shaven head, Balarama arrives at the scene riding an elephant after defeating Shishupal's army, Rukmini seated to the left with Krishna in a horse-drawn chariot, slightly stained, red border (182mm. by 250mm.) [Garhwal, c. 1770]

** Illustrated: M. Lal, *Garhwal Painting*, New Delhi, 1968, Pl. XXX.

[See ILLUSTRATION]

288 AN ILLUSTRATION TO THE BHAGAVATA PURANA. Rukmini despatching a messenger to Krishna waiting by a flowering tree, she stands at a balcony of a small pavilion, three maidens watch from the right holding gilt vessels and a cauri, blue border, mounted (155mm. by 246mm.) [Garhwal, c. 1780-90]

** See W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol. II, p. 85, pl. 20 (ii).

289 INDRA RIDING A WHITE ELEPHANT leading a delegation of gods across a hillside, demons surrounding a horse-drawn chariot following the procession, a celestial demon enthroned overhead, floral and pink-flecked borders (187mm. by 247mm.) [Guler, c. 1810]

290 AN ILLUSTRATION TO THE MARKENDEYA PURANA. Kali leading a procession representing the various forms of Devi, a delegation of gods greeting the group from the right, dark blue and red borders, nagari numerals and text at top and on cover paper (161mm. by 218mm.) [Guler, c. 1810]

** For comparison see F. S. Aijazuddin, *Pahari Paintings and Sikh Portraits*, London, 1977, pls. 41 (i-xxxiv).

291 A PORTRAIT OF A PRINCE standing on a terrace, wearing a yellow turban and *jama* with orange slippers, a rosary about his neck, flowering shrubs and poppies in the background, streaked sky beyond, *dark blue floral border*
(187mm. by 122mm.) [Guler, c. 1810]

[See ILLUSTRATION]

292 YASODA SUCKLING KRISHNA ON A TERRACE, an elderly woman seated before her offering a bowl, a female attendant standing to the right waving a *morchal*, *dark blue border, slightly flaked and stained*

(187mm. by 119mm.) [Guler, c. 1810]

293 A RULER SMOKING A HOOKAH kneeling on a terrace, the *hookah* placed on a gold table before him, a sword and cushions at his side, a courtier kneeling to the right, *oval, pink and dark blue borders, slightly flaked*

(220mm. by 167mm.) [Guler, c. 1830]

294 A PORTRAIT OF A PRINCE kneeling on a terrace with his left hand raised, wearing a striped turban and red *jama*, a rosary tied about his neck, a dagger tucked into his *patka* and a sword placed before him, *red border*

(187mm. by 123mm.) [Jammu, c. 1730]

** The subject of this portrait is possibly Raja Anand Dev of Bahu (c. 1690-c. 1715). For comparison see: W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, Vol. II, p. 132, pl. I.

[See ILLUSTRATION, on page 125]

295 A PORTRAIT OF A NOBLEMAN SMOKING A HOOKAH on a terrace, a courtier dressed in orange kneeling before him, *blue border, mounted*

(227mm. by 157mm.) [Kangra, c. 1810-20]

[See ILLUSTRATION, on page 125]



Lot 291 (reduced)



Lot 286 (reduced)



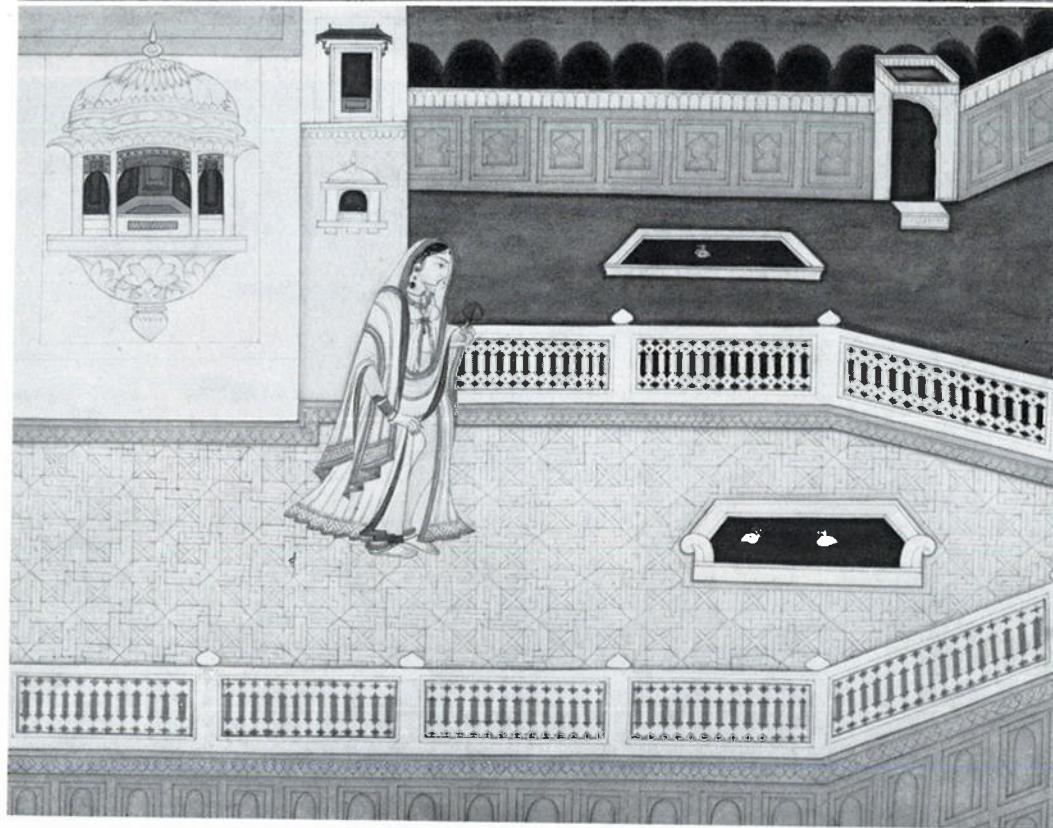
296 AN ILLUSTRATION TO A STORY OF NALA AND DAMAYANTI. Damayanti visiting an ascetic in a landscape, a ferocious tiger approaching her as she arrives, the ascetic seated on a tiger-skin before a hut sheltered by a tree, she leaves to the left, trees and gazelles in the background, *slightly stained at top, blue border, mounted* (248mm. by 356mm.) [Kangra, c. 1820]

[See ILLUSTRATION]

297 A PENSIVE MAIDEN HOLDING A LOTUS LEAF on a terrace, a palace with an ornate window in the background, *one wormhole, floral and red borders with nagari inscription at top, slightly flaked at edges*

(183mm. by 242mm.) [Kangra, c. 1820]

[See ILLUSTRATION]



LOT 296 (reduced)
LOT 297 (reduced)

298 AN ILLUSTRATION TO THE RAMAYANA. Tara comforting the dying Bali watched by Rama, Lakshmana and Sugriva, monkeys weeping to the right as others prepare the funeral pyre, *floral and pink-flecked borders, takri inscription at top* (180mm. by 267mm.) [Kangra, mid-nineteenth century]

[See ILLUSTRATION]

299 A NOBLEMAN SEATED WITH TWO MAIDENS, a courtier seated behind him, *ten lines of nagari script in reverse, yellow, borders* (135mm. by 165mm.) [Kulu, 1790-]

** This miniature is executed in the style of Bhagvan, see W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol. II, p. 256, pls. 37-39.

300 A female attendant arranging her mistress's hair, *slightly flaked, green border, mounted* (173mm. by 115mm.) [Mandi, c. 1780]

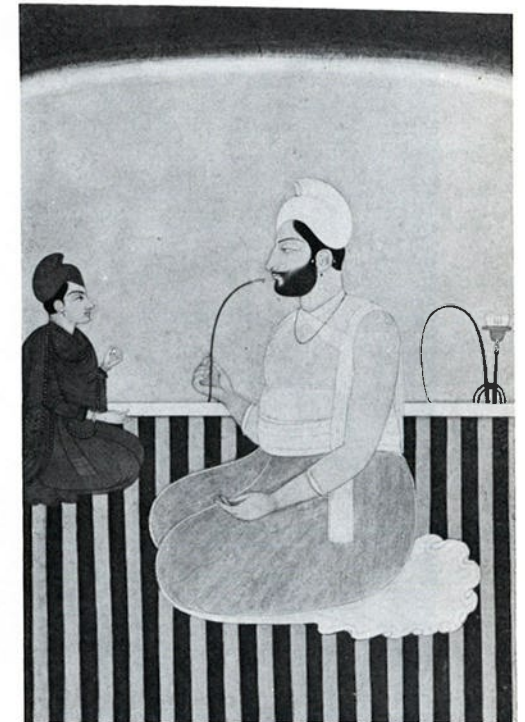
301 RADHA AND KRISHNA SHELTERING UNDER AN UMBRELLA during a storm, a cow with her young calf at their side, flowering trees in the background, streaks of lightning and black clouds overhead, *oval, dark blue and pink-flecked borders* (168mm. by 103mm.) [Mandi, c. 1820]

[See ILLUSTRATION]

302 RADHA FAINTING IN KRISHNA'S ARMS as they sit on a blue couch set on a red terrace before a white building, vessels and a dish with Krishna's crown on the floor, trees behind on the left, *two holes, floral and pale yellow borders rather creased* (211mm. by 163mm.) [Mandi, c. 1830]



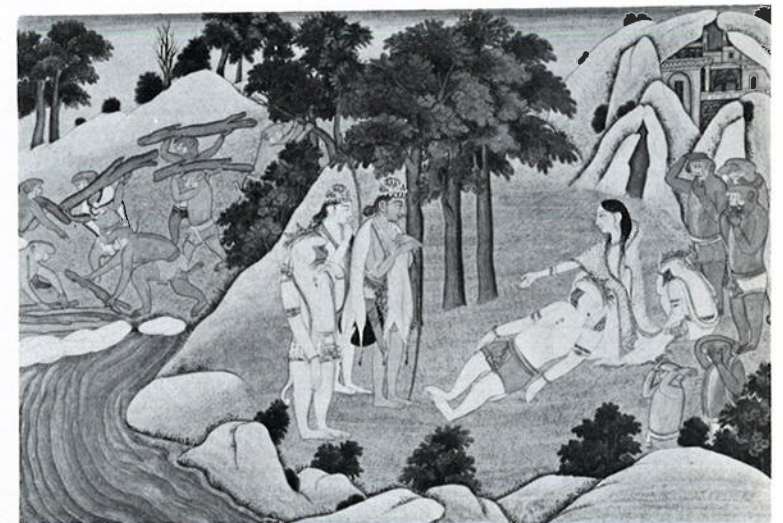
Lot 294



Lot 295



Lot 301



Lot 298

The Property of a Gentleman

303 A PORTRAIT OF TWO MUSES STANDING IN A LANDSCAPE, one standing to the left gazing at her companion, wearing a brown tunic over a pink robe with a white veil, a scroll held in her hands, her barefoot companion turning her head away, dressed in a green tunic and a red mantle, a book clutched to her side, a town in the background, *slightly flaked, the face of the muse standing to the left repainted, gilt-decorated border, framed*

(227mm. by 152mm.) [Mughal, mid-seventeenth century]

[See ILLUSTRATION]



LOT 303 (reduced)

304 AN ILLUSTRATION TO THE BHAGAVATA PURANA. THE GOPIS COMPLAINING TO NANDA OF KRISHNA'S BEHAVIOUR, Nanda dressed in orange seated with Balarama at his side in a palace, he scolds Krishna as a weeping *gopi* is presented to him, a canopy hung across a courtyard where the maidens wait, cows grazing at the side of a pool in the foreground, yellow panel at top, *slightly rubbed at bottom, framed*
(317mm. by 430mm.) [Aurangabad, c. 1680]

[See COLOUR ILLUSTRATION]





305 THE EMPEROR AURANGZEB SEATED IN A ROYAL BARGE FOLLOWED BY HIS THREE SONS on a river, the sons seated under coloured canopies, attendants paddling each barge with red oars, flowering trees and a small pavilion in the background, a red fence running alongside the river, *slightly flaked, defective in bottom left-hand corner, cut down*

(307mm. by 260mm.) [Aurangabad, late seventeenth century]

[See ILLUSTRATION, on page 134]

306 A RULER HOLDING A LANCE OUT RIDING A BLACK STALLION, he sits erect dressed in white and orange, an emerald pendant about his neck, the horse decked with a gold bridle and floral saddle-cloth, an attendant walking alongside, green background, strip of sky at top, *slightly rubbed and creased, red border, framed*

(290mm. by 272mm.) [Ajmer, late seventeenth century]

[See ILLUSTRATION]

307 THE EMPEROR JAHANGIR LISTENING to the pleas of his courtiers, attendants arriving on an elephant and a cart pulled by oxen in the foreground, *framed*

(266mm. by 180mm.) [Ajmer, eighteenth century]

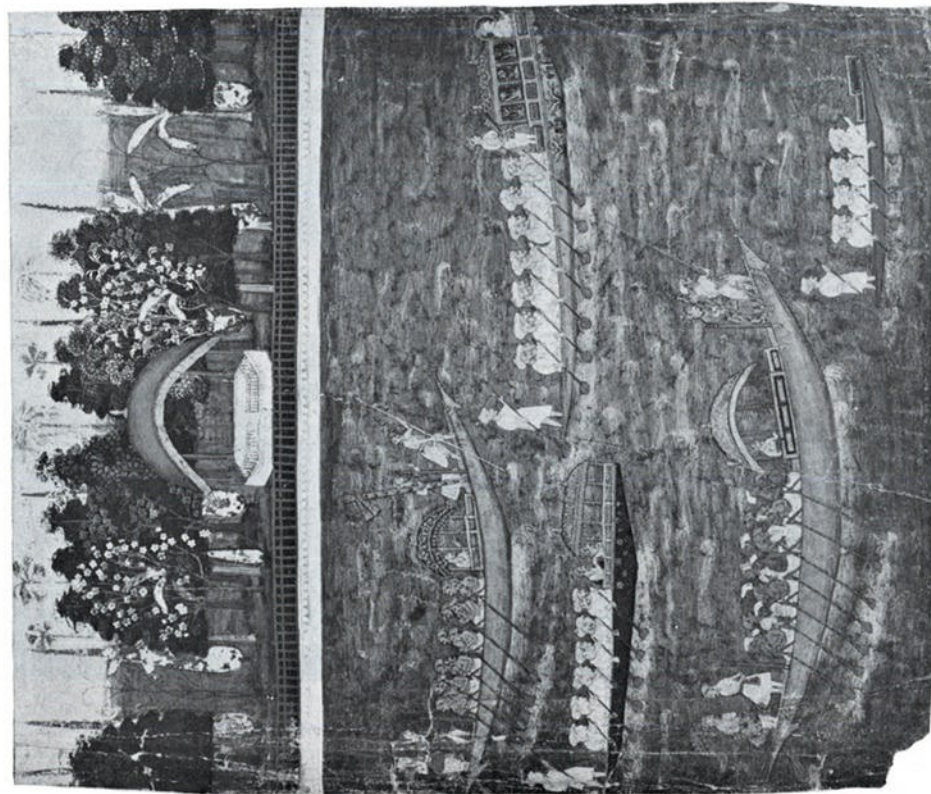
308 RAVAT GOKULDAS OUT RIDING WITH ATTENDANTS AND TWO SALUKI HOUNDS, the ruler smoking a *hookah* and holding a spear as he rides a prancing brown stallion, a blazing halo about his head, the horse decked with plumes and a coloured saddle-cloth, his mane tied with tassels, four of the attendants running alongside bearing maces and *cauris* as another carries the *hookah* stand, an attendant leading the hounds on a rein in the foreground, *red border, framed*

(505mm. by 390mm.) [Devgarh, c. 1820]

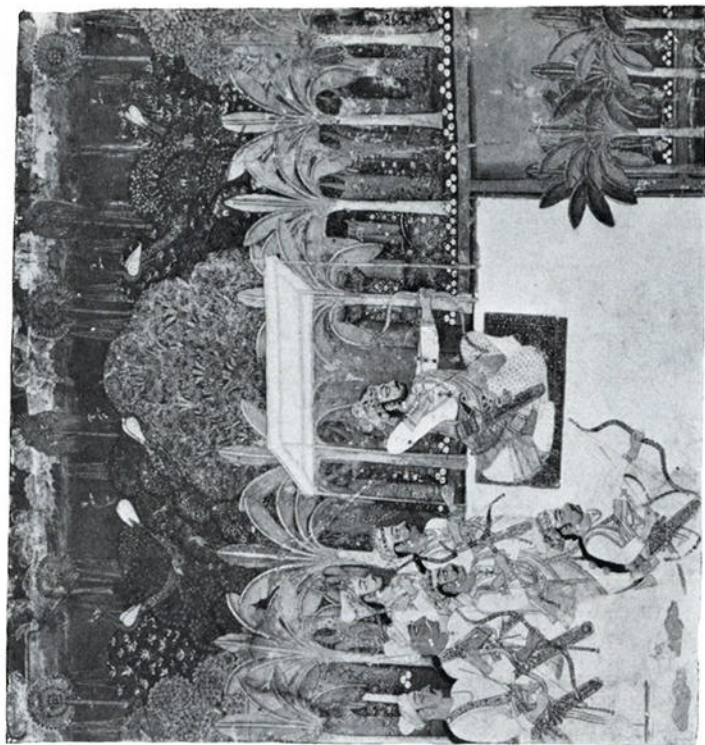
[See ILLUSTRATION]



LOT 308 (reduced)



Lot 305



Lot 309

Tuesday

135

4th April, 1978

309 A SEATED PRINCE AIMING HIS BOW IN A FOREST, he crouches facing right under a canopy, courtiers armed with bows and quivers of arrows to the left, plantain and mango trees with peacocks perched on the branches in the background, *slightly rubbed and repaired in bottom left-hand corner, cut down, dark blue border, glazed* (324mm. by 342mm.) [Jodhpur, c. 1760]

[See ILLUSTRATION]

310 THE IMAGE OF VISHNU ENSHRINED IN A TEMPLE HOLDING EACH OF HIS EMBLEMS, dressed in a yellow *dhoti*, a garland and rows of pearls and emeralds about his neck, sculptures of devotees and animals placed on shelves at the back of the shrine, a covered pot of *Jumna* water and *pandan* in the foreground, *nagari* inscription at bottom with the date 1901/1844, slightly rubbed, defective at edges, framed (250mm. by 140mm.) [Kishangarh] dated 1901 V.S./1844 A.D.

[See ILLUSTRATION]

311 FIVE ROMPING ELEPHANTS, one leaping in the air as another stands on it's hind legs, the third curling it's trunk while the remaining elephants wrestle with one another; *verso*, a pavilion with a monkey climbing on the rooftops, drawing on paper, slightly stained and defective, mounted (350mm. by 494mm.) [Kotah, second half of eighteenth century]



LOT 310 (reduced)



LOT 312 (reduced)

312 A PRINCE KILLING A TIGER AT A HUNTING LODGE IN A FOREST, he sits on a terrace surrounded by attendants as he spears the animal with arrows, the lodge surrounded by a lake with birds and a crocodile swimming in the waters, huntsmen riding elephants and a lion attacking a boar in the foreground, *drawing on paper with use of colours, red border, framed* (350mm. by 655mm.) [Kotah, c. 1800]

[See ILLUSTRATION]

313 MAHARAO RAM SINGH II (1828-66) RIDING AN ELEPHANT entertained by a dancing girl, the maiden performing on a stand supported by the elephant's tusks, attendants running alongside, *nagari inscription on painted surface with the date 1908/1851, drawing on paper with use of colours, pounced, framed* (520mm. by 580mm.) [Kotah], dated 1908 V.S./1851 A.D.

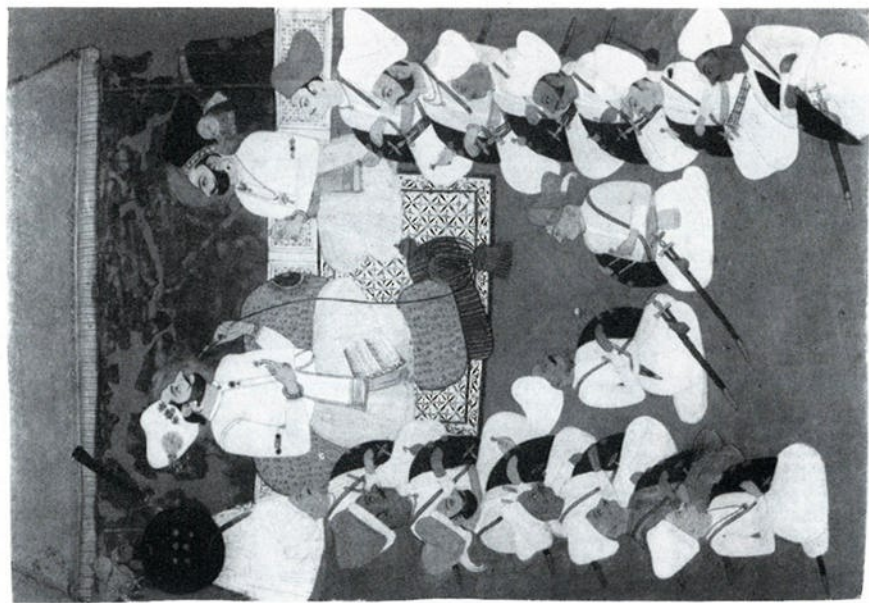
[SEE ILLUSTRATION, on page 142]

314 MAHARAJA BAKHAT SINGH (1751-53) ENTERTAINED BY A FEMALE DANCER, he sits enthroned on a terrace holding his sword before him, the dancer dressed in yellow standing before him with her arms outstretched, accompanied by three female musicians, two attendants standing to the left waving *cauris*, a peacock with his tail fully fanned standing on the roof of a pavilion in the background, plantain and mango trees with monkeys and cranes perched on the branches beyond, angels in flight overhead, framed (418mm. by 350mm.) [Nagaur, c. 1740]

[See COLOUR ILLUSTRATION]



Lot 314



Lot 315 (reduced)



Lot 313 (reduced)

315 A MAHARAJA SMOKING A HOOKAH LISTENING TO A VISITING RAJA surrounded by officers on a terrace, the rulers seated under a canopy, the officers dressed in white with swords and shields at their sides, an attendant in the background waving a morchal, defective at top, glazed

(450mm. by 312mm.) [Nagaur, mid-eighteenth century]

[See ILLUSTRATION]

316 SRI NATH-JI ENSHRINED IN A TEMPLE COMPLEX AT NATHDWARA, the image surrounded by devotees, attendants filling baskets with rice to the left, white cows with red markings standing in a courtyard, slightly flaked, green border, framed

(298mm. by 338mm.) [Nathdwara, c. 1860]

[See ILLUSTRATION, on page 150]

317 AN ILLUSTRATION FROM A RAJPUT BHAGAVATA PURANA SERIES OF C. 1540-60. KRISHNA AND BALARAMA TENDING TO THE CATTLE. Krishna and Balarama with the assistance of the cowherds directing the cows to the side of a stream, ducks swimming in the waters, the cows later resting in a field watched by the cowherds, background panels of red, green and black, rubbed and defective at edges, inscribed "Mitharam" (defective) at top, framed

(177mm. by 235mm.) [North India, early Rajput style, c. 1540-60]

** This miniature is from a series of illustrations to the *Bhagavata Purana* which are in the pre-Mughal style that represents the earliest known phase of Rajput painting. Other leaves from the same series are in the British Museum, the Fogg Art Museum, the Cleveland Museum of Art, the Art Institute of Chicago, the Carnegie Institute, Pittsburgh, and in private collections.

The inscription *Mitharam* is possibly the name of one of the donors of the series.

For comparison see: M. C. Beach, *The Arts of India and Nepal: the Alice and Nasli Heeramanek Collection*, Boston, 1966, no. 146a; W. G. Archer and E. Binney, *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, Portland, 1968, no. 1c; S. C. Welch, *A Flower from Every Meadow*, New York, 1973, no. 6a; K. Khandalavala and J. Mittal, *The Bhagavata Purana from Palam and Isarda, A Consideration in Style*, Lalit Kala, no. 16, New Delhi, 1974, p. 28.

[See ILLUSTRATION]



Lot 317 (reduced)



Lot 318

Tuesday

147

4th April, 1978

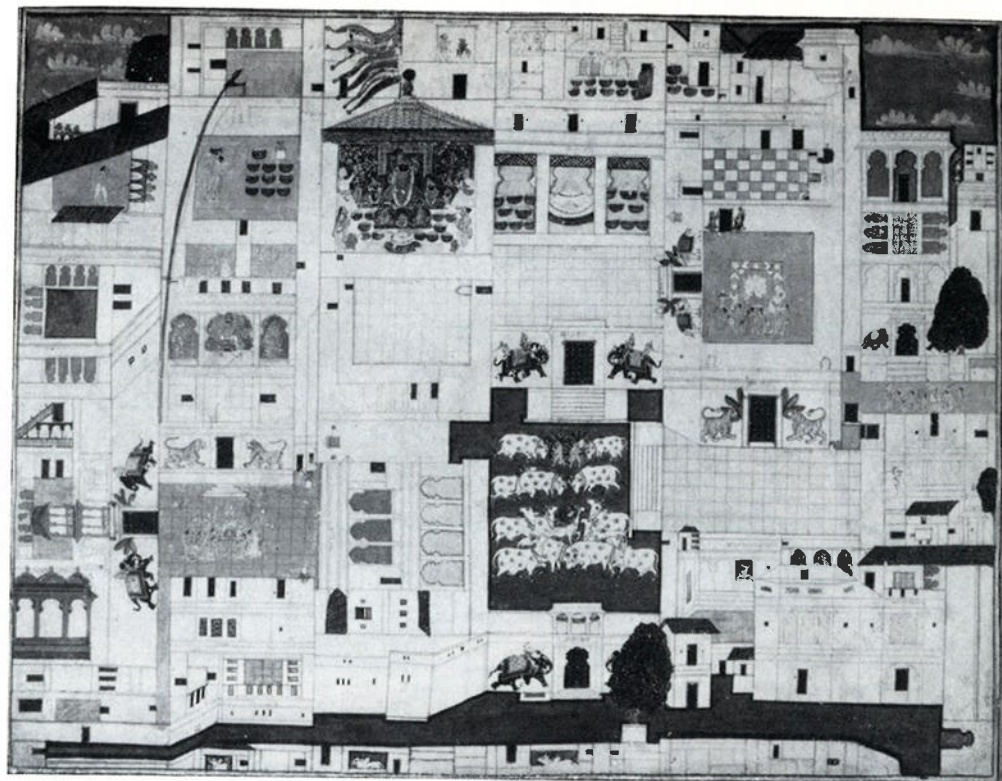
318 A MAHOUT SEATED ASLEEP ON A CAPARISONED ELEPHANT, the animal standing facing right, his right hind leg chained to a stone, decked with an orange saddle-cloth and bells, the *mahout* wearing an orange turban and yellow *jama*, a dagger tucked into his gold *patka*, green background, slightly rubbed, defective at edges, framed (315mm. by 430mm.) [Sawar, c. 1700]

[See COLOUR ILLUSTRATION]

319 A GROOM HOLDING THE REIGN OF A WHITE HORSE the horse with red ankles and tail, the red saddle-cloth tied with a green girth, the mane in fine plaits, a black plume on the gold bridle, the groom standing to the right wearing a white turban and orange jama, a whip held in his left hand, *corners defective, patches of the background retouched, laid down, framed* (250mm. by 310mm.) [Sawar, c. 1700]

[See ILLUSTRATION]





Tuesday

151

4th April, 1978

320 A PORTRAIT OF A RAJASTHANI NOBLEMAN standing facing left, his hands resting on his shield and dagger, *drawing on paper with touches of white, split, slightly defective, framed* (290mm. by 200mm.) [Sawar, c. 1700]

** Another portrait of the same nobleman from the S. C. Welch collection was sold in these rooms 12th December, 1972, lot 118.

[See ILLUSTRATION]

321 A WARRIOR LEAVING A PALACE ON HORSEBACK watched by his wife at a window and a doorman guarding the palace entrance, *drawing on paper, slightly stained, mounted* (164mm. by 250mm.) [Guler, c. 1760]

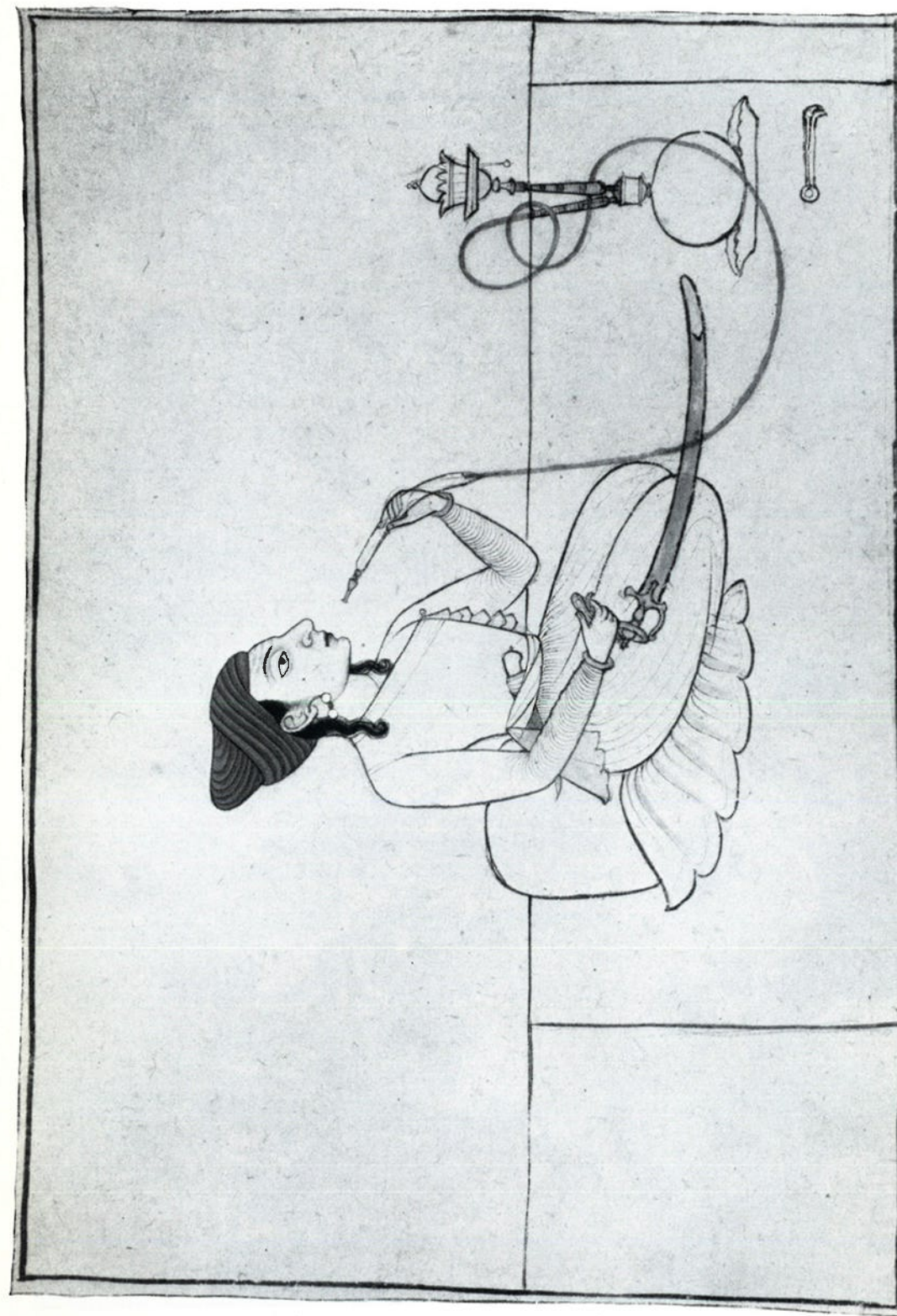


LOT 316 (reduced)

LOT 320 (reduced)

322 A PORTRAIT OF A NOBLEMAN SMOKING A HOOKAH seated on a terrace, wearing a red turban and plain *jama*, his hair falling in ringlets from beneath the turban, a sword held in his right hand, *drawing on paper with use of colours, takri inscription on reverse, mounted* (170mm. by 248mm.) [Jammu, c. 1730]

[See ILLUSTRATION]





Lot 323 (reduced)

323 AN ELDERLY WARRIOR EMBRACING HIS ENEMY AFTER A BATTLE ON A HILLSIDE, the scene watched by an army of soldiers on horseback and banner-bearers on foot, slain bodies in their midst, a demon leading a white horse to the warriors, a mahout seated astride an elephant with an empty howdah to the left, trees and a town in the background, red border, framed (391mm. by 517mm.) [Kangra, c. 1810]

[See ILLUSTRATION]

324 A PRINCESS SEATED ON A TERRACE smoking a hookah surrounded by her companions, three female musicians before her, drawing on paper with use of colours, framed (275mm. by 220mm.) [Kangra, c. 1810]

325 A GADDI SMOKING A HOOKAH wandering in a landscape with his family, his dog running alongside, snow-capped mountains in the background, slightly stained and torn, black border, mounted (161mm. by 225mm.) [Kangra, late nineteenth century]

** For comparison see: W. G. Archer, *Indian Paintings from the Punjab Hills*, Vol. II, p. 234 no. 76.

326 A HUNTSMAN WALKING A GREY SALUKI HOUND, BY THE ARTIST SWARUP RAM. The dog wearing an orange collar with a jewelled necklet, the huntsman dressed in green holding his charge on a leash, shrubs and grasses on either side, a town in the background beyond a yellow plain, *plain border, raging elephants controlled by their keepers on reverse with a poetic nagari inscription signed by the artist Swarup Ram, framed* (190mm. by 240mm.) [Devgarh (?), c. 1800]

[See COLOUR ILLUSTRATION]

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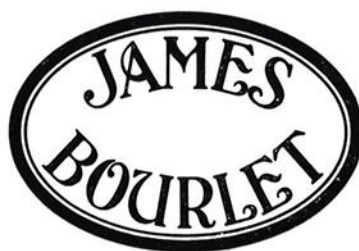
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2	500/600	32	600/1000	63	200/300	94	1000/2000
3	300/400	33	150/200	64	200/300	95	150/250
4	150/200	34	60/100	65	250/350	96	100/150
5	150/200	35	250/400	66	150/250	97	60/80
6	150/200	36	100/200	67	100/150	98	1500/2500
7	350/450	37	600/800	68	80/120	99	80/120
8	200/300	38	200/300	69	40/60	100	300/400
9	250/350	39	200/400	70	80/120	101	300/400
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25	400/600	55	100/200	86	Refer Dept.	117	4000/5000
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29	600/800	60	300/500	91	30/40	120	15000/25000
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126	400/500	168	40/50	216	150/200	264	150/250
126a	2000/3000	169	30/40	217	200/300	265	150/250
127	1000/1500	170	60/80	218	100/200	266	200/300
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162	60/80	210	100/200	258	100/150	306	1000/1500

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308	1500/2000						
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310	800/1200						
311	300/400						
312	1000/1500						
313	400/500						
314	3000/5000						
315	500/700						
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317	1000/2000						
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319	800/1200						
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322	500/700						
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126	400/500	168	40/50	216	150/200	264	150/250
126a	2000/3000	169	30/40	217	200/300	265	150/250
127	1000/1500	170	60/80	218	100/200	266	200/300
128	6000/8000	171	200/300	219	400/600	267	250/350
129	40/50	172	50/70	220	100/200	268	60/80
130	3000/5000	173	300/400	221	800/1000	269	70/90
131	4000/6000	174	250/450	222	300/400	270	150/200
132	100/200	175	30/40	223	300/400	271	150/250
133	100/200	176	60/100	224	200/300	272	100/200
134	200/300	177	30/50	225	250/350	273	300/400
135	100/150	178	15/25	226	50/70	274	100/150
136	150/200	179	2000/3000	227	200/300	275	200/300
137	100/150	180	100/200	228	150/200	276	100/150
138	150/200	181	200/400	229	150/250	277	600/800
139	2000/4000	182	60/100	230	40/50	278	200/300
140	100/150	183	40/50	231	200/300	279	60/80
141	200/300	184	150/200	232	200/300	280	150/200
142	40/60	185	150/250	233	200/250	281	150/250
143	250/350	186	100/150	234	500/700	282	140/160
144	150/200	187	250/350	235	100/150	283	200/300
145	100/150	188	50/90	236	80/100	284	200/300
146	100/150	189	150/200	237	80/120	285	800/1000
147	30/40	190	500/700	238	100/150	286	300/400
148	100/150	191	2000/3000	239	40/60	287	600/800
149	600/800	192	2000/3000	240	60/80	288	400/500
150	40/60	193	1500/2500	241	400/600	289	200/300
150a	300/500	194	400/600	242	40/60	290	200/300
151	600/800	195	1000/1500	243	30/40	291	300/400
151a	80/120	196	400/600	244	1500/2000	292	150/250
152	300/500	197	1000/1500	245	500/800	293	150/200
152a	500/700	198	1000/2000	246	3000/4000	294	200/300
153	20/30	199	2000/3000	247	800/1200	295	200/300
154	100/150	200	1500/2500	248	70/100	296	400/500
155	600/1000	201	10/15	249	100/150	297	300/400
156	2000/3000	202	80/120	250	200/300	298	200/300
157	100/200	203	300/500	251	150/200	299	150/200
158	6000/8000	204	40/60	252	300/400	300	40/60
159	100/150	205	60/100	253	400/500	301	300/400
159a	40/60	206	20/30	254	150/250	302	200/300
160	150/200	207	40/60	255	60/80	303	1000/1500
160a	80/120	208	60/80	256	80/100	304	3000/5000
161	600/900	209	50/70	257	50/60	305	600/800
162	60/80	210	100/200	258	100/150	306	1000/1500

Sotheby Parke Bernet & Co.

BIDDING SLIP

34-35 New Bond Street, London W1A 2AA Telephone: 01-493 8080

Telex: 24454 SPBLON-G Registered at the above address No. 874867

“GORDON”

Date _____

Please bid on my behalf at the sale of: FINE ORIENTAL MINIATURES, MANUSCRIPTS

& QAJAR PAINTINGS

on (date) Tuesday, 4th April, 1978 for the following Lots up to the price mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves, if any. I agree to comply with the Notices and Conditions of Sale as printed in the Catalogue. I understand that in the case of a successful bid a premium of 10% will be payable by me on the hammer price.

[illegible]

PLEASE USE BLOCK LETTERS

Name _____

Address _____

Telephone No. _____

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

SPB4036/G